

Music



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EMIL PAUR TEMPTS MUSICIANS' UNION

**Conductor of Pittsburg Orchestra
Will Try to Import a Concert-
Master from Europe**

PITTSBURG, July 19.—Director Emil Paur is going to import a new concertmaster this year, provided the musicians' union will allow him to do it. Manager W. T. Mossman, of the Pittsburg Orchestra, brings the information to MUSICAL AMERICA from Europe, where he met Mr. Paur, spending a week with him in Switzerland by appointment.

Mr. Paur is signing up players for next season, which Mr. Mossman says is going to be a tremendous success. There will be no trouble regarding finances, for the guarantors have provided against that.

Mr. Mossman further says that the Pittsburg conductor is signing players whom he has heard, much of the necessary detail, however, being left to Franz Kohler, one of the organization's most thorough musicians. The indications are that few high-priced stars will in the future appear with the Pittsburg Orchestra. A new policy, it is reported, is to be adopted in this respect. American talent, too, will be given just consideration.

Arthur Hartmann has been making good use of his time since coming to Pittsburg. He has been the guest of Joseph Gittings and Luigi von Kunits. The famous violinist has been engaged on a large orchestration which will be given its initial production Thursday, Mr. Hartmann's birthday, by the Pittsburg Festival Orchestra. The violinist has completed an orchestral arrangement of MacDowell's "To a Wild Rose," of which the solo part will be played by Franz Kohler. E. C. S.

GATTI-CASAZZA-ALDA NUPTIALS

**Metropolitan's General Manager and
Soprano to Wed in Italy**

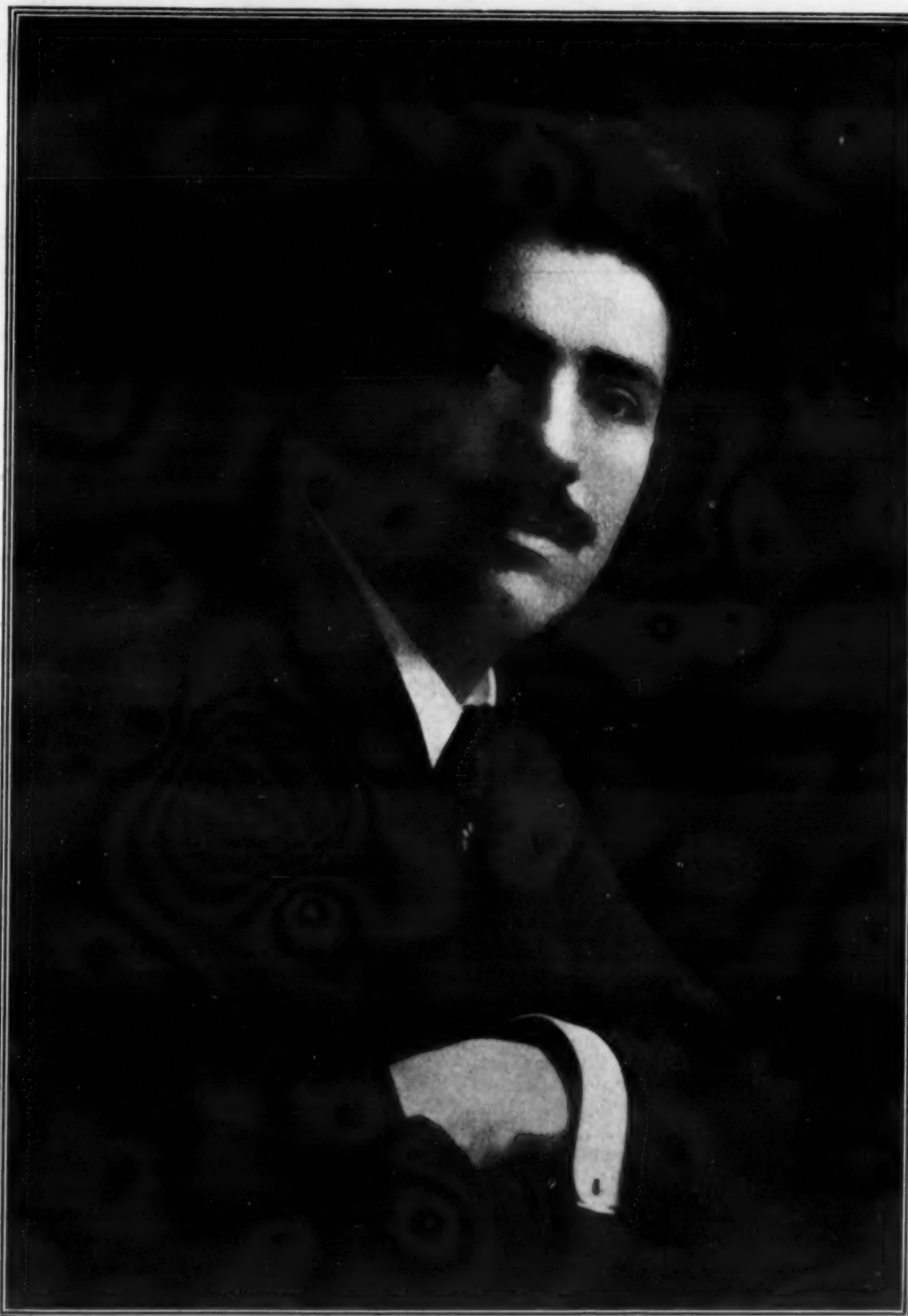
Despite the manifold denials, a report from a well authenticated source certifies to the truth of the *entente* matrimonial which has been brewing between Frances Alda, the Metropolitan Opera House soprano, who hails from far away Australasia, and the general manager of the same institution, Giulio Gatti-Casazza.

The early part of August is named for the time of the wedding, which will take place at Salsomaggiore. It is probable that Andreas Dippel, who is now in Paris, and Otto Kahn, now sojourning in London, will be present with congratulations. One of the Metropolitan Opera Company's attorneys will attend the ceremonials.

A retrospect of the daily press during the time when the Metropolitan was open for business would show many columns of details about the proposed marriage, which, however, were usually accompanied or followed by emphatic denials by the principals.

The reports would not down, nevertheless, and throughout the operatic season they came to life and print sporadically.

In musical circles, regardless of the oceans of denial, there was no doubt but what Cupid was about his deadly business, and the opinion was that it was but a matter of time before acknowledgment would be made.



FRITZ KREISLER

This Eminent Violinist, Whose Refined Art Is Already Familiar to American Concert-goers, Will Again Tour the United States Next Season. (See page 8)

Augusta Cottlow to Play with the Blüthner Orchestra

BERLIN, July 13.—Augusta Cottlow, the young American pianist, has been engaged as soloist by the Blüthner Orchestra; of this city, for its opening concert on October 21, after which she will go to London to fill engagements, returning to Berlin for a recital about a month later. Her bookings in Europe are being rapidly made, and she will have a busy season.

Director for Atlanta Orchestra

ATLANTA, July 19.—H. W. B. Barnes, chorus director of the last Atlanta Festival, has been made director of the Atlanta Symphony Orchestra. This organization has been in existence for several years, and numbers among its members fifty of the best musicians of the city. It is expected that, under the direction of Mr. Barnes, the orchestra will become a notable musical force in the development of music throughout the South.

Why Dresden Wanted Première of Nevin's "Poia"

DRESDEN, July 10.—The acceptance of "Poia," the American-made grand opera, by the Royal Opera House in Berlin, is viewed here with chagrin by those who feel that the Dresden Royal Opera House should have taken the initiative in the matter of recognizing American musical genius. A writer in the *Record* says: "Had 'Poia' been performed here for the first time Dresden would have been hailed as a city where foreign art and foreign talent were always assured of full recognition—to put it bluntly, Dresden would have gained an advertisement of unparalleled magnitude and permanence."

Anton Foerster Arrives in Chicago

CHICAGO, July 20.—Anton Foerster, the distinguished German pianist, who has been engaged for the faculty of the Chicago Musical College, has arrived here.

HOLD UP CONTRACTS OF TWO OPERA STARS

**Metropolitan Won't Get Selma
Kurz and Manhattan May
Lose Maria Labia**

There will be some minor strains in the fanfare of triumph which attended the announcement of the operatic stars to adorn the stages of the local opera houses this coming season. Of these is prominent the breaking of Selma Kurz's contract, the surety of Leopold Demuth, the Viennese baritone's not coming until the season after next, and lastly the possibility that Maria Labia will forfeit her right to sing at the Manhattan because of Hammerstein's objection to her having a season in Berlin.

It has been apparent for some time that the management of the Metropolitan were not over anxious to import Selma Kurz, from the Vienna Royal Opera. The salary agreed upon by the late Heinrich Conried during his régime, and which ran into prohibitive figures, was the reason thereof.

When Conried held the reins at the Metropolitan, one of his pet desires was to have Miss Kurz in his operatic corral. At that time, however, her contract in Vienna forbid her undertaking the American trip, but it was agreed upon that beginning with this Fall she would start a three years' engagement with a salary on a sliding scale, which during the third year would amount to about \$2,000 per night.

Andreas Dippel, although anxious to fill the place caused by the retirement of Sembrich, held an opinion that Miss Kurz was not up to the required standard, and accordingly sought means to abrogate the contract in which he thought the Metropolitan would not be getting its money's worth.

In this quest that dread disease which lurks on the bounding sea, namely *mal de mere*, has been his chief ally. Kurz received enough of the sea while making the brief trip across the English Channel to convince her that a long ocean voyage would hardly be to her liking.

Other considerations were that she herself, according to August Spanuth, correspondent of the *New York Staats Zeitung*, knew that in trying to take Sembrich's place she was attempting too much. A liberal wealth of her own put the money consideration into a minor place, and she didn't like the idea of running the gauntlet of New York critics, where she would have a high standard to live up to. Then again she likes Vienna, where she is the reigning rage.

With all these reasons, there is no detracting from the statesmanship of Andreas Dippel in accomplishing his object, who, in the language of the correspondent, behaved in a very Dippel-omatic way.

The case of Labia has to do with her contract with the Komische Oper in Berlin. When she signed with Hammerstein last Spring he made the condition that she should cancel the Berlin agreement. The Thirty-fourth street impresario doesn't want his artists to sing all Summer as well as all Winter, believing that a rest in the torrid months is necessary to their good performance at the Manhattan when and after the leaves begin to fall.

When he reached Berlin Labia told him that all was over between her and Hans Gregor, manager of the Komische Oper,

[Continued on page 24.]

ARTIST COUPLE SPEND HONEYMOON SQUIRREL HUNTING



Reed Miller, Tenor, and Nevada Van der Veer, Contralto, Shooting Squirrels at Otsego Lake, N. Y.

Reed Miller, the tenor, and Nevada Van der Veer, the contralto, who were married on June 23, are spending their honeymoon at Otsego Lake, Otsego County, New York.

The principal pastimes are, of course, hunting and fishing, and the above picture shows Mr. and Mrs. Miller engaged in shooting squirrels. Both singers will return to New

York in the early Fall and resume concert work. They have many engagements already booked, and the coming season promises great things for them.

CINCINNATI PLANS
FOR COMING SEASONWork Begins for the Orchestral
Season and the Biennial May
Festival in 1910

CINCINNATI, July 19.—The plans of the Symphony Orchestra are being pursued with energy, and musical Cincinnati is looking forward to the opening concerts of the symphony season, on November 26 and 27. Conductor Stokovski, who is now in the East, is said to be greatly pleased over the excellent musicians who have been secured, and everything augurs well for a splendid season. The Cincinnati concerts have been so arranged that the orchestra will have open weeks during the Winter, when it will be available for concerts and oratorio engagements in other cities, and Frank E. Edwards, business representative of the Orchestra Association, is now busily engaged in making outside engagements.

When it was announced that the orchestra had been definitely organized and Mr. Stokovski secured as director, innumerable applications were received from various parts of the United States for concerts, and many inquiries made as to the possibility of securing the orchestra for festivals, and Mr. Edwards is now visiting the different cities from which inquiries have come and completing plans as rapidly as possible for these engagements. It is definitely stated that the orchestra will fill many engagements throughout the Central States, and at least one extensive trip South is practically assured. Should there be time during the Winter the orchestra will visit Eastern cities.

Mr. Stokovski will return to Cincinnati about the middle of September, and final

details in regard to the local concerts will be pushed to completion.

In October Frank Van der Stucken, conductor of the Cincinnati May Festival, will return and begin rehearsals for the 1910 Festival. As has already been published, the choral works for the coming festival will consist of Handel's "Judas Macabeus," Beethoven's Mass in D Minor, "The Trojans" of Berlioz, and a repetition of Pierne's "The Children's Crusade." A number of soloists have already been engaged. Among these the most important is Emmy Destinn, the celebrated dramatic soprano. She will sing the soprano rôle in the Beethoven mass, in addition to being the soloist at one of the matinée concerts. Other singers who have been engaged are Daniel Beddoe, tenor; Janet Spencer, contralto; Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone. Several others are to be secured, including a prominent oratorio singer from England. The Theodore Thomas Orchestra of Chicago will be the orchestra for the festival, with Frederick Stock as associate conductor, this contract having been completed several weeks ago.

A concert which will attract considerable attention will be given in the hall of the Sinton Hotel during the early part of next month, presenting a talented former Cincinnati, Mabel Riegelman, who has acquired a position of prominence on the German operatic stage. Miss Riegelman was born in Cincinnati, but now claims Oakland, Cal., as her home. She has just returned from a four years' stay in Europe, whither she went as the protégé of Mme. Galski to complete her musical education.

The catalogue and prospectus for the thirty-second academic year of the College of Music has just made its appearance, and is a complete booklet of information, with a handsomely embossed cover design featuring the coat-of-arms. With the exception of a few additions, the faculty remains the same as last year. Helen Edsall Powell and Florence Rooks Zuber have been added to the piano department. William Burkel is the assistant to Mr. Ern in the violin department, while a children's

department in the school of acting and elocution will be under the instruction of Bertha M. Topp.

Frank E. Edwards, business representative for the Symphony Orchestra Association, is also making extensive bookings for many artists who will be routed from Cincinnati next Winter. Among those on Mr. Edwards' list are Hans Richard, the gifted Swiss pianist; Theodor Bohlmann, late of the Stern Conservatory; Bernard Sturm, violinist; Hugo Heermann, who will be concertmaster of the Symphony Orchestra for a limited number of recital engagements; Cecil Fanning, baritone; Mrs. Ora M. Fletcher, lyric soprano, of Cincinnati; Mrs. Antoinette Werner-West, dramatic soprano; Litta Grimm, contralto; Mrs. Dolores Reedy-Maxwell, contralto; Joseph Schenke, tenor; John Hersh, basso; a Song Cycle Quartet; C. Zelma Crosby, the talented young Cincinnati cellist, and Flora McIvor Smith, who will give an illustrated talk on American songs and song writers.

F. E. E.

NORDICA WANTS TO WAIT

No Wedding Bells Till End of Singer's
Artistic Season

LONDON, July 17.—George Young, the New York banker, who recently arrived here on the *Lucania* to secure Lillian Nordica's consent to an early marriage, is in constant attendance on the diva. It is his wish to have the nuptials performed within a fortnight, but the prima donna desires its postponement until she has filled all her artistic engagements.

King Edward Appreciates the Joke

LONDON, July 17.—When King Edward visited Birmingham recently, as is customary, he was greeted with the loyal strains of "God Save the King." On finishing, the band commenced "Put Me Among the Girls." The royal Edward looked surprised, then laughed heartily. Later he sent special thanks to the bandmaster for "his admirable selection."

TERRORS OF SINGING!
FOR AN IMPRESARIOApplicants for Philadelphia Opera
Chorus Positions Had No
Easy Time of It

PHILADELPHIA, July 19.—A great many young men and young women who thought they had grand opera voices last week do not think so this week. Oscar Hammerstein heard them at his new Philadelphia Opera House, and many were the disappointments. In fact, disappointments were for all, for the impresario did not publicly announce that he had chosen any of the contestants to sing in his Fall and Winter choruses. He may have been favorably impressed by many, but he did not say so, and all who took part in the tests returned home uncertain as to whether the great judge of good and bad singing would ever notify them that their services might be useful to him.

It was a weeding-out process. Many had applied to Mr. Hammerstein for a chance, and he came here to fulfil their wishes. Voice Specialist Miller was present and did not allow a number of the singers to appear on the stage.

Mr. Hammerstein made some decisions. That is known, and it is said that those who made the best impression on him will be given another chance at a later day. Probably they will be asked to go to New York for the purpose. Of the five hundred or more that at least got as far as Dr. Miller, probably one hundred and fifty to two hundred were heard by the impresario. An occasional smile, either of derision or approval, and now and then a mark on the paper on the table before him by Mr. Hammerstein encouraged some of the contestants to believe they had made good. Beside him sat his son and J. Hesser Walraven. It was their duty to take the names of the candidates and to record the verdict which the collector of "song birds" announced. At the piano presided Josiah Zuro, chorus master of the Hammerstein forces in New York. Once or twice the judge commanded the pianist to inspire the singers to greater efforts, and more fire, seemingly, did Mr. Zuro put into his playing. He seemed to take the impresario's interruptions as a matter of course. It was not the player's first time under similar circumstances.

It was a strenuous day for all hands. There's no mistake about that. Now and then the impresario jumped from his chair and shouted toward the stage:

"Sing out! Sing out! If you don't sing, how can I tell whether or not you have a voice?"

To one of the female contestants who seemed to have been frightened temporarily out of her voice he called:

"Get some life into your singing! Do something!" She tried again, poor girl, and the impresario laughed.

The female candidates ranged from girls in short dresses to gray-haired women. Mr. Hammerstein noticed that many of the women were still "lagging superfluous on the stage" when the time came for hearing the male voices.

"What are the ladies doing here?" he asked. "Have they not been heard? They will please leave the stage at once or I may be hearing some of them twice."

Reporters in the wings also annoyed Mr. Hammerstein, and he ordered them to other places in the house, saying that he desired no agents or newspaper representatives in the way.

S. E. E.

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"TRILBY" IN GRAND OPERA FORM WILL BE REGINALD DE KOVEN'S NEXT TASK

Work Will Be Completed for Production at the Manhattan During the Season 1910-11, with Mary Garden in the Title Rôle, and Renaud as "Svengali"—Paris and Berlin will Likely Hear It at the Same Time Says Composer

Reginald De Koven, who has charmed thousands with his contributions to the music of comic opera, will now begin the consummation of his life's dream—the composition of a grand opera. Du Maurier's "Trilby" is to be its book foundation, and Harry B. Smith will attend to the libretto. Oscar Hammerstein will continue in his work of giving impetus to native composers by producing it at the Manhattan Opera House in the season of 1910-11.

In writing the libretto, Mr. Smith will rather apply to the book than to the well-known play. This will permit the introduction of new effects and lyric advancement and give Mr. DeKoven the opportunity to use his musical gifts in their fullest capacity.

Following the announcement of this work, Paul Potter, the playwright, denied the license of DeKoven and Smith to use "Trilby" for operatic purposes, claiming that he and the late George D. Maurier had secured same from Harper Bros. In regard to this Mr. De Koven has said that he is in the dark, but is confident that a man of Mr. Smith's standing would not undertake such a work without having overlooked such grounds in advance. He added that Mr. Smith and Mr. Potter had discussed the matter and had probably come to an amicable understanding. At any rate, the composer did not seem perturbed over the prospect of the strong arm of the copyright law preventing his accomplishment of his project.

Although busy with preparations for departure for Summer quarters at Bar Harbor, Me., Mr. De Koven had time to discuss the great work last week.

"Over a year ago," he explained, "I began talking with Mr. Hammerstein about the writing of an opera. I had considered the possibilities of clothing Shakespeare's 'Twelfth Night' with music. Mr. Hammerstein, however, considered that the subject would be too ultra-English. Later the desire to provide something that would admit of spectacular stage effects evolved the idea of making use of 'Trilby.' It is a wonderment to me why this was never utilized before. The very theme of the book is conducive to musical treatment—a woman's singing under hypnotic influence.

"The work as now planned will consume about the regular time of the modern opera—three hours and a quarter. It will contain four acts, probably. The tragic culmination of the work will be allowed its course, as such would present advantages to the composer.

"Mr. Hammerstein's wish for ensemble and chorus effects will be carried out. The work will by no means be of the order of music-dramas as typified by 'Pelléas et Mélisande.'

"The opinion of Mr. Hammerstein and myself is that melody is the non-eclipseable power—and accordingly melody will characterize 'Trilby.' Such works as are void of this first and paramount quality may enjoy a temporary popularity, but they cannot have longevity.

"My office as critic for the past fifteen years has allowed me the hearing of every opera, which I esteem to be an estimable aid. 'Trilby' will have the virtue of modernity of treatment and effect—which, however, doesn't mean modernity in another sense—for, as I reiterate, melody will be the bone and sinew of its structure.

"In writing the lighter works it has been to earn my living—not the obedience of my education and inclinations, which are eminently to the creation of more massive and more important works.

"Mr. Hammerstein's confidence in my ability to give birth to a work worthy of his opera house is appreciable. As yet the



REGINALD DE KOVEN

He Has Been Commissioned to Compose the Second Grand Opera Which Oscar Hammerstein Is to Produce at the Manhattan Opera House, Victor Herbert Having Been Chosen for the First

impresario hasn't seen one line of it—for, in fact, it is still in a nebulous state. Mr. Smith and I have gone over it several times, and from these conversations I have made only sketches.

"Mr. Hammerstein wanted it ready for production this year. One year's time, however, was all the time he would allow me.

"As regards to the characters, Mary Garden, it is assumed will take the title rôle. As for *Svengali*, this would fit ideally the talents of Maurice Renaud, whose histrionic as well as vocal ability would make the part one of the greatest on the stage.

"Another augmenting feature to the availability of 'Trilby' is its familiarity to the great mass of people. Familiarity with an opera is undoubtedly a force in its favor, as people are prone to enjoy and appreciate best what is comprehensible and known. Thus the necessity of keeping one's nose in the score will be obviated to many.

"As regards its production in English, there is yet no definite decision. Personally I would advocate this in pursuance of the principle which I have been drumming into my literary writings. Although Mr. Hammerstein has a goodly number of American singers there are also many high-grade vocalists who have yet to master it. At any rate, it would have to be translated into French and possibly German for European production. You are aware that there would be small monetary return for production only at the Manhattan Opera House. It is expected that it will be produced in Paris and Berlin at the same time."

With the affirmatively answered query of as to whether he would shoulder the critic's duties on the New York World during the coming season, the mantle of the composer slipped off, to be superseded by that of the connoisseur.

"Reverting to melody," he said, "I believe that the reason for its scarcity in the music of modernity is not because the composers won't produce it, but because they can't. As surely and as irrevocably as the law of gravitation, melody will be and is 'the survival of the fittest.' Why is Puccini popular? Not because he orchestrates so wonderfully or any reason other than that his music contains melody, and because he recognizes the dominant influence and authority of the human voice.

"Pelléas' may endure a little popularity this season, but then it will die a natural death. It is but an idiosyncrasy. 'Salomé' is another work of ephemeral interest. As regards 'Elektra,' from what I hear, its voice-wrecking capacities and deluge of horror don't raise it above the significance of a musical curiosity. Of course, everybody will go to hear it. Strauss, in addition to being a clever man, is also a good showman.

"In writing an opera, as well as a book, it is necessary to edit one's thoughts. For the lack of this, Wagner has become impossible. There are miles and miles of weary, arid desert in his music, that the composer's egotism allowed to remain in it. As a melodist, however, I revere no writer more than Wagner. It is extremely regrettable, however, that he could not see

"Melody Is Surely the Survival of the Fittest," Declares Composer to "Musical America" Man in Explaining the Lack of Good Modern Operatic Music—Why "Pelléas" Won't Live—Composers Who Seek Stimulants When They Work

that the omission of these would greatly enhance the value of his works."

As if with the breeze which at that moment sent a stray and exceedingly pleasant zephyr into Mr. De Koven's handsome library, the conversation veered to the art of composition.

"How do you manage to find time to compose, going to concerts or opera every afternoon and evening during the season?" I asked him.

"I don't compose in Winter," was the reply. "Only in Summer. I find that season best suited to me for composing.

"Of course, I don't compose every day during the hot season. Frequently days and days pass by without any such work being done. But when I do work, I work. Frequently those working days extend into seventeen, eighteen and nineteen hours.

"Composition, or in fact all creative effort, it is understood, is an abnormal action of the brain. Therefore, many seek a stimulant to secure that abnormal action. The methods vary.

"Shelley, the poet, for instance, used to bake his head in or before a hot oven before writing his beautiful poems. Handel and Mozart found their afflatus in the bubbles of champagne. When the former was writing 'The Messiah' in little over a month's time he was two-thirds drunk. Mozart, when composing 'The Magic Flute,' was locked up in a room for about the same number of weeks, with a barricade of full champagne bottles around him to keep his musical ideas from escaping. Of course they didn't remain full.

"Rossini found his creative power to be most active when his pores of the skin were. Accordingly, when ready for work he would go to bed, pile feather beds, quilts, etc., on him until he almost floated in perspiration. Then he composed, his genius acting as a life preserver for his avoirdupois.

"Smoking has been found by some to induce the flow of divine inspiration. I always smoke constantly when composing. Horseback riding is another method which I find effective by daily use. The jolting in the saddle serves to communicate with and agitate the brain via the spine." J. B. C.

ALMOST ENGAGED MASCAGNI

Hammerstein Offered Him Big Salary to Take Campanini's Place

PARIS, July 18.—"Though lost to sight, to memory dear" is the case of Parisians over the departed Oscar Hammerstein. His exploits in Europe are an unending source of interest in musical circles.

It is not believed that America is cognizant that the impresario nearly captured Mascagni for next season at the Manhattan. The latter was offered an enormous sum to take the post of conductor and general musical director held by Campanini last year.

The composer, however, was not inclined to take an unappreciative view of his own position in the musical world, and at first he was disposed to view the offer in the light of an insult. The impresario's persuasive powers, however, while speedily freeing him from that hallucination, were not sufficient to engage Mascagni's services.

\$200,000 for Carl Burrian

DRESDEN, July 19.—Carl Burrian, the Bohemian tenor of the Dresden Court Opera and the Metropolitan, has become an object of envy to his colleagues by the announcement that a wealthy New York woman who was a staunch admirer of his singing left \$200,000 to him at her death a few months ago.



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OPERATIC ASPIRANTS APPEARING BEFORE HAMMERSTEIN

To Sing in the Manhattan Chorus Is Not the Task of the Flighty Chorus Girl—It Means Hard Work and Study Says Impresario—Few American Men Available



Cartoonist M. de Zayas's Impression of the Try-Out for Aspirants to Positions in the Manhattan Opera Chorus, as Printed in the N. Y. "World."

"It's really very hard to tell how they sing," said Oscar Hammerstein to a New York *World* reporter, after hearing the applicants for positions in his Manhattan Opera House chorus, "even those who are not frightened. They are all nervous. But it is the best I can do. Occasionally in choosing a chorus I come across a fine voice, one that might have made its possessor famous had there been ambition, intelligence, heart. That's the trouble.

"But there are other reasons," said Mr. Hammerstein. "I wave a good many aside because they were—well, say too fat. It is very sad to decline a good voice because it is in a great body. But we have to have a figure limit. And I will not take them too young. The young ones do not work. They will not look on opera as serious business. How many operas must they learn! How many languages! Is this work for a flighty chorus girl? I think not. Eight hours a

day from now on they must rehearse, sometimes more, and they get no money at all till September."

Most of those selected Monday will be added to the permanent chorus of the Manhattan, beginning work this week with rehearsal at the opera house. The final test is ability to read music.

Mr. Hammerstein says there are no chorus singers so quick to learn as the American women.

"I wish," he added, "that I could get American men for my choruses, but they are very few. I must import Europeans for this purpose. The American men are, shall we say, too ambitious? They are not satisfied with salaries. But the women—they are satisfied. They are excellent; they are the best!"

BEGIN EDUCATIONAL OPERA REHEARSALS

"Le Prophète," "La Juive," "Aida," "Tannhäuser," and "Carmen," in First Week

The six weeks of rehearsal preliminary to the educational season of grand opera at the Manhattan was started on Monday of this week. The work of hearing the several hundreds of candidates for the chorus had passed, and by noon General Oscar Hammerstein had marshalled his 100 picked voices on the big stage. An hour later he gave the signal for the opening volley of masculine and feminine vocal shrapnel. This opening might be termed the low-water mark of the operatic season in New York City, as never before had the dogs of opera been loosed so early in the Summer.

It was on the choruses of "Le Prophète" of Meyerbeer fame that the Hammerstein hosts began their labors. Chorusmaster Zuro soon found efficient material in the new recruits. Many of them are members of church choirs or students of singing in general, who are craving the stage experience. Women were in the majority. All are Americans, and the only additions will be those male singers engaged in Europe.

A few of yesteryear's chorus were present, but the greater number will not return to the metropolis till later. The two choral bodies will be kept separate. The repertoire for the first week includes "Le Prophète," "La Juive," "Aida," "Tannhäuser" and "Carmen."

"Louise" will also be presented during the educational season, as Mr. Hammerstein doesn't wish his patrons to think that only old operas will be given. He said, further: "In giving such old works as 'Le Prophète' and 'La Juive' I am doing an educational work just as much as if I should present new works. These operas are unknown to the young generation of operagoers, and they don't know whether they like them or not. They will be given an opportunity. It is possible that I may give a novelty.

"Every yard of scenery for this educational season and every costume will be new. I want to do something during this educational season that will make the public give me its approval and say that I have accomplished something that is really worth while."

On July 31 both Conductor Sturani and Stage Manager Jacques Coini will arrive.

N. F. M. C. BENEFITS BY GRAND RAPIDS BIENNIAL

Womens' Clubs Again Become Active and Make Plans for the Work of the Coming Season

MEMPHIS, TENN., July 17.—While there is little being done in the way of meetings, concerts and study among the members of the federated clubs, the heads of the organizations are planning the work of the coming season. Many of the clubs will adopt the Wardwell plan of study as their work, and the chairman of the plan of study department, Mrs. F. S. Wardwell, is one of the busiest women in the federation, getting out material to the study classes, arranging programs for clubs all over the United States. The Boston Music Company has just ordered for their patrons Mrs. Wardwell's "First Year Plan of Study."

The Thursday Musical Club of Van Buren, Ark., a newly federated club, will use the Russia Study Books of the N. F. M. C. for the coming season. The Afternoon Musical Club of Warren, O., will use the questions and answers on German music as prepared by Mrs. Wardwell.

The Philomel, of Warren, Pa., of which Mrs. Lindsey, the State Director, is a member, has used the Plan of Study for the past two years, and this season will use the German Questions and Answers Book I.

Mrs. B. A. Fowles, of the Wednesday Harmony Club of Brownwood, Tex., has ordered twenty-five German Question Books for the basis of the study of her club for 1909-10.

Twenty-three copies of the German Questions and Answers of the N. F. M. C. Plan of Study will be used by the Afternoon Music Club of Massillon, O., Mrs. Charles Schriver, secretary.

The Music Study Club of East Orange, N. J., through Mrs. A. M. Switzer, will use twenty-two First Year's Question and Answers.

The Symphony Club of Sapulpa, Okla., which has recently joined the federation, will use the First Year Question and Answers on the General View of Music as

published by the Plan of Study Department, N. F. M. C.

Mrs. G. M. Fletcher, of Billings, Mont., has joined Mrs. Wardwell's study class, and the musical department of the Literary Club, of which she is a member, will probably federate in the Fall and will use the German Question and Answer Book I. for their course of study next Winter.

The Phoenix, Ariz., Music Club has a large number of active members and a splendid class of girls between the ages of fourteen and twenty. The president, Mrs. N. S. Nichols, reports good work done during the past season, and announces that it is the club's desire to federate with the N. F. M. C. at once. Formal application will be made and the Phoenix club added to the list of those federated.

The Philomel Club, of Warren, Pa., held the annual election of officers on June 7. Mrs. W. M. Lindsey was unanimously re-elected president for the eighteenth time in the history of the organization; Mrs. H. R. McCalmert, vice-president; Mrs. George F. Yates, secretary; Mrs. J. C. Russel, treasurer; Nettie Talbot, federation secretary. Miss A. G. Rockwell, Mrs. W. M. Robertson and Mrs. C. W. Hooks were elected as music committee.

The Philomel members are enthusiastically planning for next season's work, and are receiving many applications. The Wardwell plan, first year of German music, will be used. Mrs. Lindsey, the re-elected president, was made State vice-president of the federation at the biennial meeting at Grand Rapids, and is an active worker for her own club and every other musical organization in the State of Pennsylvania.

Mrs. J. P. Walker, of Freehold, N. J., sends flattering reports of the prospects for good work in the Eastern district next season. Vice-presidents for the States have been secured by Mrs. Walker for Rhode Island, Miss Smith for Pennsylvania, Mrs. Lindsey for New York, Miss Hilts for Massachusetts, and Miss Dayton. All these are greatly enthused, and hope to make great success of their respective States. Maine, New Hampshire, Vermont and New Jersey will have State vice-presidents as soon as they can be secured, and with the good work and enthusiasm of Mrs. Walker

for a leader much is expected from the Eastern section. For the Freehold, N. J., club Mrs. Walker announces that the year books are in print and will be issued at an early date. These contain a splendid outline of the work for the coming season. Mrs. Wardwell's Plan of Study will be used for the student class. At the first meeting of the season, which will be President's Day, Mrs. Walker will tell the club of the Grand Rapids Biennial and of the great good accomplished there and the many courtesies of that city's people.

Mrs. C. B. Kelsey, the energetic and greatly appreciated leader of the N. F. M. C., has been busy since the Biennial with secretaries and other officers arranging plans for the coming season, which will probably be the best in the history of the federation. Under Mrs. Kelsey's splendid management and leadership for the past two years the membership of the organization has almost doubled itself, and the greatest possible good for so short a time has been accomplished. The work has become more widely and favorably known, great interest has been manifested by the leading musicians and musical organizations throughout the United States and Europe, and the unanimous re-election of Mrs. Kelsey as president at the recent meeting at Grand Rapids means undoubtedly the assurance of continued progress and prosperity for the National Federation of Musical Clubs.

NOLA NANCE OLIVER.

Charleston to Have Festival

CHARLESTON, S. C., July 12.—Plans are now being made by the Charleston Musical Association, recently organized with Walter Pringle and Montague Triest as chairman and secretary, to hold a festival in Charleston in October at the time of the annual gala week.

Professor Brueschweiler, director of the Charleston Philharmonic Choral Society, has been authorized to go to New York for the purpose of making arrangements, and a contract will soon be closed with one of the well-known managers engaging the best orchestra available, with a number of the foremost artists.

J. A. F.

WITMARKS SECURE NEW WORKS

Compositions by Kate Vannah to Be Published by New York Firm

LONDON, July 12.—Kate Vannah, the talented woman composer whose song, "Good-bye, Sweet Day," and the well-known Cradle Song, have won enormous popularity, has signed a contract with M. Witmark & Sons, of New York, to write for them exclusively. The signing of the contract was precipitated by the fact that several English firms were trying to obtain the rights to her latest song, "The Dream Within Your Eyes," a work dedicated to Mme. Lillian Blauvelt, and being sung by her at the Chappell Ballad concerts at Queen's Hall, London. This will be the first number to be brought out by the Witmarks, and will be followed by a suite for piano, entitled "Songs Without Words."

Miss Vannah has lived here for a number of years, and has attained a popularity in England seldom accorded a woman composer, but has at the same time held a continually growing following in America.

Seattle Orchestra Grows in Favor

SEATTLE, WASH., July 12.—The Seattle Orchestra continues to grow in favor with the visitors to the Alaska-Yukon-Pacific Exposition, and is daily presenting more pleasing and attractive programs. The program of June 11 contained a march from Gounod's "Queen of Sheba," Rossini's "William Tell" Overture, Bizet's "L'Arlesienne" Suite, No. 2; a waltz by Waldteufel and smaller numbers by Rubinstein, Berger, Gillet, Saint-Saëns and Burgmeier.

Haensel and Party on Way Home

F. W. Haensel, of the firm of musical managers Haensel & Jones, accompanied by Mrs. Haensel and S. E. Macmillen, brother of Francis Macmillen, the distinguished American violinist, and Mrs. Macmillen, sailed from Bologne on Saturday on the steamship *Nordham*, for New York, and expect to reach here on the 26th.

PARIS HEARS MORE OF MISS CHEATHAM

American Singer Wins Additional Popularity—Another King Clark Musicale

PARIS, July 10.—Kitty Cheatham's success in London this year has outstripped her popularity here, which was distinctly gratifying, in spite of the entirely national character of her work. After her recital in Paris, which drew an audience of important journalists, officials of state and women of influence socially and musically, she went direct to the English metropolis and there she has been followed and applauded and spoiled for a month. At her concert on June 21 were Nordica, Nielson, Robert Hichens and various musicians and literary celebrities. Last week she had a large reception given in her honor by the Duchess of Somerset.

Miss Cheatham will return to America for the Summer, as she says she can rest better than anywhere else in her own country. She has signed for an extensive tour at home in the Fall, going as far as Texas.

It seems to be the consensus of opinion among critics and musicians that the *pièce de résistance* of Miss Cheatham's programs is her interpretation of negro melodies. If she could add to her collection of these highly characteristic bits, even at the sacrifice of some of her children's songs, she undoubtedly could augment her already unquestionable success.

Reynaldo Hahn had a triumph the other day in London with his "Bal de Beatrice Esté," which he gave in Bechstein Hall. He was later commanded to give a special performance of the delicious work before the Queen at Buckingham Palace. This distinguished lady was so enchanted with it all that she demanded a repetition at once. "The Bal de Beatrice Esté" was given last February in Paris at one of the Société Philharmonique concerts.

Ysaye is ready to astonish the public with his extraordinary young pupil, Sacha Bron, aged sixteen, who has been engaged by Johnston for a tour of the States, beginning in December. Bron is to make his débuts first, however, in London, Berlin and Paris. He has been playing privately in London during the season and has met with the greatest enthusiasm. The boy is a Russian by birth.

De Reszke brings out still another young singer to do him honor in Edith de Lys, an American girl. She has been gaining much favor at Covent Garden, London, where she is appearing as *Aida*.

Another evidence of American ability was the soirée given last week for Campbell Tipton at the home of Mr. and Mrs. Frank King Clark. Some nine or ten numbers by this young composer were admirably interpreted by Francis Rogers, John F. Braun, Ruth Lewis and Jean Pyne, all pupils of Mr. Clark at present, and MM. Loyonnet and Chailly, pianist and violinist. Besides his four sea lyrics, which are already well known in America, the song which will undoubtedly be of most interest to singers is "Homeward," in which there is most spontaneous and singable melody. But Mr. Tipton is at his best thus far in his piano compositions. One of these, the *Legende*, No. 1, is a really beautiful and noble bit of writing, and his *Sonata Heroic*, in one movement only, is an original handling of interesting material. There is vigor and virility in this music of Mr. Tipton, nor is much of it wanting in charm. Particularly does his latter work show a great gain in finesse and dexterity.

The program was given in Mr. Clark's studio, which seats probably nearly a hundred people. A compliment both to Mr. and Mrs. Clark and to Mr. Tipton was the presence of the American Ambassador, Mr. Henry White.

LOUISE LLEWELLYN.

Gushing Musician—D'you know, it makes me feel sad when I play.

Hostess (seeing too late her unintentional double meaning)—That is because you feel in such sympathy with your audience!—*London Opinion*.



Minnie Nast, and Her Child Which Was Born During Her Visit to America

MINNIE NAST SCORES IN MOZART REVISION

Great Singer Shares Honors with the Re-Writer of Mozart's "Cosi fan tutte"

DRESDEN, SAXONY, July 1.—Minnie Nast von Frenczell, as *Isabella*, the chief rôle in Carl Scheidmantel's new arrangement of Mozart's "Cosi fan tutte," created a great sensation on the occasion of the new work's performance here at the Court Opera. Mme. Nast is a Mozart interpreter of the first rank, and she was vocally and histrionically magnificent. She won storms of applause for her singing and acting, reminding one of the reception accorded Natalie Haenisch in her brilliant playing as *Angela* some years ago.

The play is based on Calderon's comic play, "Die Dame Kobold," and far outshines Da Ponte's thin libretto. Scheidmantel's work is well done and is skilfully suited to the Mozart music. The success of the performance was colossal.

A whole program of the compositions of Albert Fuchs was heard in a recent concert at Wildungen.

August Sieberg, the American composer, has published several new compositions, among which a rondo for violin and piano is most attractive.

A. I.

FESTIVAL INCORPORATES

Columbia, S. C., Business Men Organize to Manage Concerts

COLUMBIA, S. C., July 19.—Books of subscription for stock in the Columbia Music Festival Association were opened the first of this month upon receipt of a commission which was issued by the Secretary of State to the following incorporators:

His Excellency Governor M. F. Ansel, Mayor W. S. Reamer, James A. Hoyt, general manager of the *Record*; Ambrose Gonzales, business manager of the *State*; Edwin W. Robertson, president of the National Loan and Exchange Bank; George L. Baker, president of the State Bank; T. B. Stackhouse, president of the Columbia Savings Bank and Trust Company; Edwin G. Seibels and C. B. Simmons, real estate and insurance men; M. H. Moore, of the University of South Carolina; Colonel C. H.

Manson, Dr. W. J. Murray and Jean Adger Flinn.

This corporation will have a capital stock of \$10,000, divided into 1,000 shares of \$10 each, and as soon as the required amount of stock has been subscribed a board of directors and officers will be elected and a charter will be granted.

The object and business of this company is to promote the advancement of music and the general cultivation, taste and increase of musical knowledge and attainment in the city of Columbia and throughout the South. It will serve to guarantee the festivals to be held annually hereafter, and will also serve as the nucleus for the development of the plan to build a magnificent auditorium in Columbia.

Plans are now being made for the festival to be given next Spring, which will far surpass the first festival held this year. An orchestra and number of soloists will be engaged, and there will be a mixed chorus of several hundred voices as well as the children's chorus, which is to be made a distinctive feature of the Columbia festivals.

J. A. F.

Viola Tree, daughter of Beerbohm Tree, the English actor, is to make her début in grand opera at La Scala, Milan, next Winter.

MUSICAL STARS AT SOUTHERN FESTIVAL

Mme. Powell, Miss Keyes and Dan Beddoe Warmly Received at Knoxville Concerts

[By telegraph to MUSICAL AMERICA.]

KNOXVILLE, TENN., July 20.—Festival week has opened here cool and clear, after weeks of rain, and the welcome change has had its effect in inducing great crowds to attend. The opening concert was attended by a capacity audience, and continuously large crowds are assured. Excursions are being run by the railroads and electric lines, and great interest is being displayed by the people of the numerous smaller surrounding towns.

The opening concert was given by Maud Powell, violinist; Margaret Keyes, contralto; Dan Beddoe, tenor, and Jessie Davis, of Boston, accompanist. The program contained two duets for Miss Keyes and Mr. Beddoe—"The Sailor Sighs," Balfé, and "My Heart at Thy Sweet Voice," from Saint-Saëns's "Samson and Delilah"—an aria from Gluck's "Orfeo" for Miss Keyes, an aria from Donizetti's "Don Sebastiano" for Mr. Beddoe, a group of songs each for the two singers and Tartini's "Devil's Trill" sonata, the adagio from the Bruch G Minor Concerto and the Wieniawski Polonaise for Mme. Powell.

Miss Keyes and Miss Davis, the accompanist, appeared here last year, and are favorites with the music lovers of Knoxville. Their return for this festival was an eagerly awaited event, and they were accorded tremendous receptions after each number. However, Mme. Powell and Mr. Beddoe have even a longer acquaintance with Knoxville audiences than the other artists, having been heard here on three previous occasions and were given a correspondingly cordial reception.

Mme. Powell displayed her great talents in a way that convinced her audience of her ever maturing power as an interpreter of the great violin classics. The average Southerner dearly loves to hear the "fiddle," as he calls it, and appreciates to the fullest degree the wonderful art of this celebrated violinist. She was enthusiastically applauded and recalled at the close of each number, and was compelled to add numerous encores. The warmth of the Southern welcome was also extended to the other artists on the program, who were given unmistakable encores. Miss Davis acquitted herself of the difficult task of accompanying with great credit.

The festival will continue until July 23, and Mme. Hissem de Moss and David Bispham will appear on subsequent programs. Great interest has been aroused by the projected performance of Poe's "Raven," the music by Arthur Bergh, by Mr. Bispham. While there will be no chorus or orchestral work done, the four singers will give several quartet numbers and there will be numerous duets. The festival will end with a rendition of the "Persian Garden" cycle.

Gemma Bellincioni, the Italian dramatic soprano, has just completed an extended tour that has taken her all over Europe since last November.

A Summer Evening's Entertainment

EVER go by a house on a summer night and hear your favorite melody being played by a master hand? Wouldn't you have liked to sit on that veranda and just listen?

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OPERATIC FACES, NEW TO NEW YORK, TO BE SEEN HERE NEXT SEASON



LINDA MICUCCI

There will be many new faces in New York's operatic colony when Hammerstein, the Metropolitan and Pinsuti's New York Grand Opera Company begin to start the musical ball a-rolling. Of the latter's season at the Academy of Music there has been much said recently in doubt of its



MATTIA BATTISTINI

realization on account of the formidable opposition of Oscar Hammerstein's educational opera season occurring at the same time. Nevertheless, those who are better acquainted with Mr. Pinsuti are sure that his determination and perseverance of purpose will not be halted even in the face of



GEMMA BELLICIONI

such rivalry. The pictures reproduced here are those of four members of the latter's company. Linda Micucci is one of the leading dramatic sopranos of Italy. Last season she sang at La Scala and in other European houses. Oreste Benedetti, baritone, is also one of the successful singers of the lyric



ORESTE BENEDETTI

stage, and is specially fitted for dramatic rôles. Gemma Bellicioni is known as the Duse of the lyric stage. Her impersonations of *Santuzza*, in "Cavalleria Rusticana"; *Salomé*, *Traviata*, *Fedora*, *Sapho* and *Carmen* are said to be noteworthy. Mattia Battistini is another baritone of much worth.

IRELAND'S LOVELY SINGER

Alice O'Brien Has Made an Impression at Critical Covent Garden

LONDON, July 7.—Alice O'Brien achieved a success at Covent Garden. She is a beautiful young Celtic singer from the Paris Opéra Comique. The profound impression she made in "La Bohème" was repeated when she essayed the page's rôle in "Gil Ugonotti."

She formerly studied with Laborde and Baldelli, and was forced by circumstances to go on the stage professionally less than a year ago. Her début was made as *Micaela*.

After that she sang a few times at Dijon and then came to Covent Garden to sing *Mélisande*. Illness, however, prevented her from appearing in that part. She recovered in time to appear in other rôles. Her favorite part is *Manon*.

She is a very beautiful woman. Tall, with luxuriant hair, perfect features and complexion, lovely eyes, she is indeed an attractive personality. Her father is a Colonel in the English army.

Miss O'Brien is frequently mistaken for a French woman on account of her fluency in the use of that language.

Next season she will return to Paris, appearing at the Opéra Comique.

LONG BRANCH'S GALA DAYS

Big Concert to Top Banner Season of Musical Events on Coast

LONG BRANCH, N. J., July 17.—Long Branch is enjoying the most eventful year, musically, since the days of her rejuvenation as the capital Summer resort. Concerts at Ocean Park, Washington Park and the recreation piers, as well as the series of weekly concerts at the Casino, are attracting large and appreciative throngs.

In addition to these attractions, a treat is promised for the evening of July 26. On this occasion the Young Men's Christian Association will be tendered a testi-

monial by the city of Long Branch at the Ocean Park Casino. A special concert by Band White and Gold, under Professor M. F. Schmidt's conductorship, will be included.

Excerpts from "Cavalleria Rusticana" and "Rigoletto" will be sung by a chorus of 250 voices, with the following soloists: Mrs. Mary Stoddard-Gayler, soprano; Mrs. Mary Jordan FitzGibbon, contralto; Jay Hopping, baritone; John Barnes Wells, tenor; Grant Odell, bass, and Charles Rodenkirchen, cornetist.

Selma Kurz has been singing *Gilda* in "Rigoletto" as a guest at the Paris Opéra with great success.

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A number of free violin scholarships available for 1909

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Office open for registration September 9th

For particulars and year book, address : : : : : RALPH L. FLANDERS, Manager



Dear MUSICAL AMERICA:

I have read that Caruso would like to meet Carasa alone for five minutes. One can say a great deal in that space of time, especially if one is possessed of a Latin temperament. But is not Caruso reckoning without his host? Carasa is also a Latin. The tug of war comes when Greek meets Greek. When Italian meets Spaniard there is no telling what will happen. Caruso might find the verbal effort necessary to overcome a Carasa so dangerous to his vocal condition—which is said to be parous—that he would have to beat a quick retreat. No one for a moment supposes that there would be a possibility of anything more serious than a verbal encounter.

Carasa is getting some amusement out of what he calls Caruso's temperamental explosion, and the indications are that he will not change his name, since his family has retained it for many generations without disgracing it. I strongly suspect that the whole matter resolves itself down at last to the great question of the day—advertising. "That poor, shrinking violet, Caruso," says Paris; "he shouts through the columns of the newspapers that he wants them to let him alone!"

Poor Caruso! It must be one of the dark stars that is passing over his ascendant these days. "Cannot a poor tenor" (note the adjective) "even consult his physician, as any other man would do, without being hounded to death?" he cries in despair. Having a woozy feeling in his subjective consciousness after this speech, he is reported to have said: "It is true I now make about \$300,000 a year. But this golden harvest I shall reap but five years more at the most, since I have determined to retire in full possession of my forces, so as to be recalled with feelings of pleasure by the public instead of finally being hissed off the stage, when my powers are gone. If I retire with a clean million dollars that will be all, and I must live on that the rest of my life."

Poor Caruso! How the hearts of all kind people will ache for him in his poverty—a poverty all the more tragic, coming as it will to crown with thorns so great a fame! Even my war-worn bosom is racked at the thought.

Napoleonic scholars and all who are interested in the history and principles of strategy are now directing their attention to the study of the man of the hour, Oscar Hammerstein.

As true observers have been noticing for some time his unlimited strategical resource and the incisiveness of his flank attacks. Considerable could be written about his obvious maneuvers—those in which he has been engaged since he boldly entered the lists with the Metropolitan Opera House Company. For example: The Metropolitan Opera House Company was hampered by incorporation and with a cumbersome board of directors. Hammerstein decided to go it alone and retain an agility impossible to so encumbered an institution. The Metropolitan could not rapidly pull itself away from the old régime operas. Hammerstein plunged for all the later operas and music-dramas of the modern French school which had been ignored by the Metropolitan. The Metropolitan offered a prize for an American opera to be forthcoming in two years. Hammerstein at once engaged two American composers to write operas, and will produce one during the forthcoming season

and one probably in the following season. The Metropolitan engaged a Caruso. Hammerstein engaged a Carasa. The Academy of Music Grand Opera Company will produce opera at theater prices, and the New Theater will give opera from an educational standpoint. Hammerstein will give educational opera at theater prices. Where others lose their heads Hammerstein loses only his hat, and so on, *ad infinitum*.

What fine examples of world-beating strategy will be unearthed when the students burrow into the obscure past through which Hammerstein has toiled to make himself what he is at present cannot now be even imagined.

My eye fell upon an astounding statement the other day in the editorial columns of the New York Sun. It read as follows: "Since MacDowell's Indian Suite for orchestra Indian themes are looming largely in the consciousness of American composers, and this is well."

This will fall upon the bruised spirit of composers who are developing Indian music like the gentle rain upon the scorching sands of the desert, like manna upon the tongues of the starving children of Israel in the wilderness. I cannot believe my eyes on reading these words. Must it not be that someone has blundered, or someone been bribed? Could it be that some composer of aboriginal disposition, learning that the critic of the paper was out of town, intimidated some other member of the staff, perhaps with a tomahawk or war club, into writing and inserting the above words? Else how did they come to be written, and especially to be printed in the editorial columns of a New York daily?

How glorious it would be if one could only get it out of his head that this is a mere blunder, or that there is something crooked about it, and feel that it presages a new era in American criticism, when the native composer shall be cheered on in his labor of pathfinding instead of being favored with lemons as he proceeds! But I cannot bring myself to hope for such a golden age. The editorial in the Sun is but a myth, a chimera, an *ignis fatuus*, to raise the hopes of composers unfortunate enough to have been born in America, and then dash them into the abyss.

A deathblow has been struck the sentimental theories of those who hold that a certain musical composition expresses a certain thought or feeling. Marie Cahill has had an injunction placed upon the use or publication of a song by Joseph E. Howard because the music is alleged to be pilfered from a song by Mr. Hein, which was written for the play in which Miss Cahill is now singing, "The Boys and Betty."

The important point is that Mr. Hein's song is "The Arab Love Song," while Mr. Howard's expresses the sentiments indicated by the title, "I Hear the Woodpecker Tapping on My Family Tree." From an Arab to a woodpecker is a far cry, as is also the distance which separates love from genealogy. It is true that, while there is no discoverable relation between an Arab and a woodpecker, there would probably be no genealogy if there were no love. But even in the latter case there is little ground for maintaining that the musical expression of each should be identical. We all know what the supposed musical expression of love is like, but no one but Richard Strauss could conceive of even the alleged musical expression of genealogy. Such a musical expression, if it exists, ought certainly to be found in the "Sinfonia Domestica," but no student of Strauss has pointed it out as yet.

To return to the point, if the same music is successful on one hand as an expression of woodpeckers and genealogy, and on the other hand as the expression of Arabs and love, what becomes of the notion of music's specific expressiveness? If Mr. Howard's song was not making some sort of a success Miss Cahill would scarcely have bothered to have its further use prohibited.

No; as soon as a thought or feeling is translated by a composer into music, or as soon as the composer thinks he has accomplished such a translation, the music is at once found to be expressive of a thousand things, or perhaps of nothing at all in particular. A good beefsteak may set a composer to composing, or the contemplation of the moon in the water. But when the composition is finished some one may come along and borrow the melody to use as an expression of neither a beefsteak nor the moon, but of a crow, perhaps. While music may tell something of the man who wrote

it, while we sometimes feel an almost uncanny intimacy with him through his music, I fear it cannot tell us whether he is a Smith or a Jones, a Christian or an Arab, or whether his pet bird is a crow or a woodpecker.

Here is a characteristic anecdote which not only bears all the internal evidence of truth, but which is guaranteed genuine, as I got it from one of the actors in the little drama—which one may easily be inferred. So far as I know, the incident has never before appeared in print.

Hugo Lederer, the Berlin sculptor, now famous for his great Bismarck statue, is a Viennese. To make possible a tale within a tale, I will say that Lederer is a very pleasant and social man, glad to dine with his friends, but at the time when I knew him he was never known to be less than an hour and a half late. He would appear, in the best of humor, about the time when all were finishing their coffee and cigars.

An exhibition of sculpture by Austrians was being held in Vienna, a great event for the artists, since the Emperor himself was to be present on a certain day and to receive all the sculptors. Lederer accordingly left Berlin for Vienna, and in his third-class compartment there was only one other traveler, a small man who did not particularly attract his attention at first. But shortly after leaving Berlin, Lederer's fellow-passenger showed signs of restlessness. He

would tilt from one side to the other and change his position several times a minute. Finally he began gently rubbing that portion of his anatomy which came in contact with the uncushioned seats of the third-class compartment.

At length he could refrain from speaking no longer, and said, in a nervous tone and hesitating manner, as if speaking half to himself and half to Lederer:

"These seats are very hard. I never traveled third-class before."

Lederer gave him a monosyllabic answer and watched his further contortions. He rolled from side to side, occasionally resorting to the rubbing process. Again he exclaimed:

"I am not accustomed to ride third-class. These seats are very hard." Once more the contortions, and finally the distressed passenger exclaimed:

"I am a great artist. I never rode third-class before. These seats are very hard!" He thereupon drew a card from his pocket and handed it to Lederer. The sculptor took it and read—Vladimir de Pachmann.

To this adventure, throwing as it does a side light, or, better, a posterior illumination, upon the character of a famous man—to this should be added the fact that Lederer was just a half-day late in arriving in Vienna, and missed meeting the Emperor. Thus the incident displays as well the characteristics of another famous man.

Your MEFISTO.

ENGLISH SINGER WHO CLIMBS MOUNTAINS, WILL TOUR AMERICA



EDWARD BONHOTE

A Snapshot of the English Baritone as He Was About to Start on an Ascent from Zermatt

The favorite pastime of Edward Bonhote, the English baritone who will sing in America next season under the direction of J. E. Francke, is that of climbing. Having caught the fever at an early age, he has devoted many Summers to this occupation in most of the Swiss Alpine resorts. The above picture of him was taken as he was about to make one of the many ascents possible from Zermatt at the foot of the Matterhorn.

The singer tells an amusing little anecdote illustrating the almost fascinating ignorance of the guides of everything not pertaining to their own particular profession. On asking the guide which month was the *haute saison* at Zermatt, the answer came: "The second month after June. I don't know the name of it."

Deplores Selection of School Songs

DETROIT, MICH., July 19.—The State Music Teachers' Association, which met at Kalamazoo in annual convention, was en-

livened with sensational interest by criticisms to the effect that Mozart, Schumann, and Mendelssohn are apparently overlooked by the modern teachers, who believe only in very modern music.

Miss E. Smith, a well-known composer, read a paper before the assembly on "A Rational Basis for Selection of School Songs," in which she bewailed the fact that the style of song called "popular" is in too many instances finding its way into the school room. The speaker declared that she had heard "School Days, School Days, Good Old Golden Rule Days" sung by the children in one school, and at another place "The Good Old Summer Time" was given as a Thanksgiving Day selection. Miss Smith said a teacher whom she took to task for allowing the pupils to sing the "Sunshine of Paradise" stated that she only allowed these melodies to be used in the class-rooms on Friday.

CHARLTON GETS KIRKBY-LUNN

English Mezzo-Soprano to Tour This Country After February 10

Loudon Charlton has completed arrangements with Mme. Kirkby-Lunn whereby that talented singer is to visit America under his management next season, beginning about February 10. Mme. Kirkby-Lunn is well known through her operatic and concert work in this country. Though her home is in England, she has paid several visits to America and has won a following quite as large and loyal as in her native land. Her return for a season devoted solely to recital and oratorio will be most welcome.

Mme. Kirkby-Lunn received her entire musical education in her native city of Manchester, England. She made her first public appearance in December, 1903, when as a student in the Royal College of Music she sang *Margaret* in Schumann's "Genoveva." Her success was so marked that she was immediately engaged by Sir Augustus Harris for a term of five years.

The prima donna's first appearance in America was in 1902, when she came to New York as a member of the Metropolitan Opera Company. She sang *Amneris*, *Ortrud*, *Brangäne* and *Erda*, under the Grau management, also appearing as soloist with the Pittsburgh, Boston and Thomas Symphony Orchestras. Two years later she scored a tremendous success as *Kundry*, in Henry W. Savage's "Parsifal."

Mme. Kirkby-Lunn has since sung for two seasons with the Metropolitan Company. For many years she has been a favorite at Covent Garden and on the Continent. She sings with facility in four languages, her catholicity of style being evinced not only by her varied operatic repertoire, but likewise by her achievements in recital and oratorio.

James to Tour with Western Orchestra

Cecil James has been secured, through Haensel & Jones, as the tenor soloist with the Minneapolis Symphony Orchestra tour next Spring.

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FRITZ KREISLER, MAN AND VIOLINIST

A Study of the Distinguished Artist's Career as a Musician and Soldier—His Capacity for Hard Work—The Sympathetic Assistance of His Wife

By W. E. B.

The task of writing an article on the career and life work of Fritz Kreisler is a most difficult one, even to an individual like the present writer, who has had the privilege of being associated with the famous violinist for the last five years, both on tour and while fulfilling his numerous engagements in London and elsewhere. The reason of this difficulty is because Kreisler, unlike so many great artists before the public gaze, does not proclaim his deeds from the house tops or seek to achieve an ephemeral fame by doling out to the admiring public such interesting items of information as the size of his collars, his favorite flower, poems, etc., and being constantly photographed in gorgeous motor cars kindly supplied for the occasion by the enterprising manufacturers.

The high place that Kreisler has attained in the musical world has only been achieved by strenuous hard work, study and a faculty for overcoming difficulties which would have long ago disheartened one not sustained by his high ideals. Since Fritz Kreisler made his first appearance in London some six years ago his position among us has been unassailable, and his name is a household word for all that is best and highest in the world of art. Even a cursory knowledge of the man shows that there is every reason why this is so, for his nature and character are such that he would have risen to the top of the ladder in almost any walk of life he had chosen.

Born in Vienna in 1875, and surrounded from his earliest years by an atmosphere of refinement, art and culture, it is hardly to be wondered at that Kreisler cannot remember a time when he was not possessed of a violin of some sort, though he confesses to having had a strong aversion to practicing, and would have much preferred any other career to that of a violinist. I may add that in early youth one of his great ambitions was to become a tram conductor!

His student days were somewhat stormy, and rather controvert the established theories of the wonder-children who cannot be induced to leave their instruments. On the contrary, it was hard work to drive him to practice, and he frankly owns to having resorted to every kind of device to escape from the hated fiddle. In spite of this, little Fritz carried off, at ten years of age, the first prize and gold medal from the Conservatoire at Vienna, where he studied under Hellmesburger, and in his twelfth year astonished the professors at the Paris Conservatoire (where he was subsequently placed) by winning not only the first prize, but the much-coveted Prix de Rome.

Herr Kreisler has admitted that while studying in Rome his daily menu often consisted of oranges and a draught from the crystal springs, while on one occasion,

when in company with some fellow-students, he went to play at a village wedding in the hope of earning a small fee to replenish the exchequer, but great was the disappointment of the young musician when the happy bridegroom presented them with a home-cured ham for their joint services.

On leaving Paris, Kreisler toured through America with Moriz Rosenthal, and had most enthusiastic receptions wherever he appeared. At the end of this tour he returned home to carry out the required military service, and with his characteristic whole-heartedness entered into his army career as though he intended to make it his permanent profession. He became a lieutenant in a cavalry regiment, and performed his duties with great satisfaction to himself and his superiors, and, strange to say, that, during these whole four years of training, the violin was very little in his hands, but, nevertheless, on re-entering public life the master-hand was as true and the technic as flawless as ever.

Herr Kreisler's period of army service, in addition to building up and strengthening an already strong physique, also imbued him with a strong love for all manly and outdoor sports, and he often says that he longs for the time to come when he can reduce the number of his public appearances and spend more time in the country, living a rural life, and when he has to play to be able to play the works which he likes, not the tune which the piper (*i. e.*, the public) calls.

Kreisler's views on art are those of an idealist, and he believes that an artist should not be compelled to play when he feels that he cannot do himself justice, and that he is not in a condition to give of his best when he is continually strung up by traveling, rehearsing and playing (as it were) to order. A free hand to introduce works by unknown composers of talent would be more possible under other conditions of life, and this is a very strong wish of the great violinist.

In the bustle and stress of his daily life, and in all his plans and ideals for the future, Herr Kreisler has the utmost sympathy and help from his wife, to whom he owes his great indebtedness. She is a woman with vast intelligence and insight, besides having a natural critical faculty, which is rare, and her husband always says that she is his severest critic, and, I think I may add, the truest. Often when he stands on the platform with a huge audience in front of him, and perhaps a great orchestra supporting him, at the end of the solo the plaudits of the cheering audience fall unheeded on his ears, and he hurries off the wings to hear the verdict of one who has followed every phrase and note more eagerly (and sometimes anxiously) than his most enthusiastic admirer in the audience.

It is difficult to speak of the playing of the eminent violinist. Nearly everything that can be said on the subject has been

said, and so ably that it seems superfluous to talk further. His art contains so much that appeals to one's sympathies that one is apt to overlook his enormous technical equipment. Idealism, repose, dignity and charm are perhaps its most salient features, combined with a broad eclecticism that makes him at home in whatever he undertakes, be it Bach, Beethoven or a mazurka by Zarzycki.

Kreisler is a hard worker, but not at the mechanical side of violin playing. He holds the theory that if one practises well in youth the fingers should retain their suppleness in later years, and that the idea of being compelled to practise several hours daily is the result of a self-hypnotism, which really does create the necessity. He laughingly says: "I have hypnotized myself into the belief that I do not need it, and therefore I do not."

He is, nevertheless, an untiring student, not only of music, but also of languages and literature, and is a staunch advocate of mental cultivation for musicians. He carries out his theories, as his knowledge of English, French, German (of course) and Italian is not a perfunctory one, but a thorough study, and, in search of pastures new, he is now mastering the intricacies of the Russian language.

In connection with the violinist's capacity for work an anecdote was told me by his secretary, Mr. Boycott (to whom I acknowledge my cordial thanks for his help in preparing this article). The incident took place during a tour in the south of England, when, after a most successful concert in Weybridge, Mr. Kreisler retired to rest, leaving strict injunctions that he was to be called at an early hour, as he was due to play in another town the next night. On going to arouse him Mr. Boycott was astonished to find him busy at work on a score, and it transpired that he had spent the whole night in revising the whole orchestral accompaniments to Wieniawski's "Airs Russes," for that day's rehearsal, and had, moreover, written a fine accompaniment for the harp.

It may be news to many that if the Fates had decided in favor of the piano the name of Fritz Kreisler would probably have been handed down as one of the finest pianists of the day; and it is related of him that, being engaged to play Mendelssohn's Concerto with a well-known amateur orchestra in London, and having traveled all night to be in time for rehearsal, he arrived, to the dismay of the conductor, minus his fiddle. To the astonishment of all present, he sat down to the piano and played the entire work from memory, pointing out his wishes so exactly that the evening's performance went without a hitch.

Like most celebrities, the genial violinist does not escape the attentions of autograph hunters and others of that class, and he tells with great amusement of the lady who, when asking him to give her some lessons, also requested him that he would tell her what the fare would cost her. Hundreds of demands for photos, tickets, pieces of his violin strings and such trifles arrive every week, accompanied in most cases by an amount of flattery which would turn the head of a man of a less well-balanced mind. He is a very genial companion, a forcible and polished talker, and possessed of a strong nature, which, combined with an exceedingly courteous manner, makes him a conspicuous figure in social as well as in artistic life.

Before closing this article it is only fitting that we should offer our congratulations on his recovery from his recent most serious illness, which he was enabled to pull through, thanks to the remitting care of his wife and the help of a strong constitution. That our congratulations are sincere no one who knows him will doubt, for we can ill afford to contemplate the loss of such a fine musician and worker for the highest ideals of art.

Francis Rogers on European Trip

PARIS, July 13.—Francis Rogers, the American baritone, left this city to-day for Switzerland (Lake Geneva), where he will visit Ernest Schelling, the pianist, and Mme. Sembrich. From Switzerland he will go to Munich for the Mozart Festival, and will later join Arthur Whiting and George Hamlin for an outing in the Tyrol. He will sail for America on the Philadelphia on September 18.

WHAT IS BASIS OF AMERICAN MUSIC?

A. W. Lillenthal Agrees and Disagrees with Views Expressed by Mr. Altschuler

To the Editor of MUSICAL AMERICA:

As a musician of American birth and one who has served in the "ranks" some thirty-odd years, may I ask the privilege of your valued paper with regard to the Indian and negro elements, said by some to be at the very foundation of American music, and made mention of in an article by Modest Altschuler, published in your issue of July 17, entitled "Music Subsidized by the Government"? I have read Mr. Altschuler's article with great interest, and, while I must confess that I am not in entire sympathy with methods which might be of great value in countries where concepts of life so very different from our own prevail, I yet absolutely agree with Mr. Altschuler in his views regarding the interpolation of Indian and negro (particularly negro) characteristics into our national musical art. A national art, whether musical or otherwise, is the result of logical and evolutionary development *within* a race, and can be influenced in a remote way only by an extraneous element, such as is furnished by the music popularly supposed to be in vogue with our negro population.

The Indian, musically speaking, is too far removed from us to be of much actual value, and need not be considered in this connection. Neither the Indian nor the negro forms an *integral* part of the nation, which in the main may be said to be of Indo-European extraction. This "negro music" fallacy, with its ever recurring syncopated rhythm, which soon palls and becomes insufferably monotonous, is doubtless responsible for the enormous output of "rag-time" with which our country has been fairly overrun. And this, too, in "high places," where one would be justified in looking for purer taste and nobler aims.

That a master of the artistic stature of Antonin Dvůřák has succeeded in applying these exotic means to works of noble proportions such as the "New World" Symphony, several fine chamber music compositions, etc., argues but little in their favor as far as they are supposed to be representative of American music. To quote from Mr. Altschuler's article, "Such things as the study of negro or Indian music ideas may be interesting as a study, but it is misplaced energy to try to graft it upon the national tree, with the ultimate idea of becoming it."

If I may be permitted to give expression to a personal opinion—based, however, on the data as given above—it is to the effect that an American national art must be developed along the same lines and must be the accumulative result of the same slow growth as that of the great musical nations of Europe. Then, if the "right man in the right place" comes along we may look for an American Beethoven, a Wagner, a Richard Strauss.

With the most cordial thanks for your kindness and courtesy in placing your valuable space at my disposal, I remain yours very truly,

ABRAHAM W. LILLENTHAL.

A recital given by the pupils of the Liszt Pianoforte School of Mobile, Ala., at the Battle House Auditorium, on the evening of June 24, proved to be a great success. The assisting artists were Alberta Rhubottom-Shaw, William Powers, Mabel Heustis, Mrs. Heyman Gabriel, Mr. O'Connor, Miss Forsman, William Kern, Miss Sterling and Mr. Dannenberg.

Engagements are made a long time ahead in Germany. Dr. Alfred von Bary, the Dresden tenor, has been engaged by the Munich Court Opera for five years, beginning in 1912.

Fraulein

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Randolph Hartley, Who Wrote the Book for Arthur Nevin's "Poia," Wins Marked Distinction

Randolph Hartley, the author of the libretto of the grand opera, "Poia," to be presented next season at the Royal Opera House, Berlin, should, it would seem, be well qualified for the responsible position that he will occupy as the first American librettist to gain a hearing in a court opera house of Europe. That his work was passed upon favorably by the two examiners of the Royal Opera—prior, of course, to the examination of Arthur Nevin's score—would indicate that the libretto is up to the highest standards that obtain in the modern music drama. And these modern standards require that a libretto shall not be merely a succession of fragmentary rhymes, as in the old Italian operas, but a well constructed dramatic composition of sufficient strength and beauty to hold its own as a play, entirely irrespective of the music. It would be superfluous to mention this seemingly obvious fact were it not for the astounding circumstance that people actually exist who imagine, vaguely, that a grand opera libretto is a sort of afterthought, written to fit a musical score already completed.

Mr. Hartley founded the libretto of "Poia" upon one of several legends of the Blackfoot Indians collected by Walter McClintock, an American ethnologist who has made a special study of the folk lore of that particular tribe. While the legend—



RANDOLPH HARTLEY

Librettist of "Poia," Arthur Nevin's Indian Opera, Which Will Be Performed at the Berlin Royal Opera House

COMPOSERS AND LIBRETTOS

Question Mooted as to Whether Public Wants Good Music

Sir Anonymous, writing under the appellation of "Thespis," has aired his views on music and musical comedy in a recent edition of the New York Sun. He writes as follows:

"Every one will agree with the sentiments of your paragraph about the scarcity of good operatic librettos and the idea of the Metropolitan Opera House offering a prize for a decent book as well as the music to go with it. You add: 'The man who writes the libretto should know his business.' Of course; but as matters stand now the writer has to know, primarily and altogether, the business of the manager."

"I interviewed a somewhat celebrated composer on the subject of a musical satire that I wrote, and said to him: 'We all know you are capable of writing good music. Then why don't you? Is it because you can't fit respectable strains to the words you get, or is it the fault of the managers, who insist that the public doesn't want anything but the trash that is at present provided?' He answered: 'Yes, and yes.' Still another composer did I approach. 'Why do you write such balderdash?' I ventured. 'Because the public demands it,' he replied. 'Won't you substitute the managers for the

public?' I suggested. He would readily. Visiting a voluminous writer of musical comedies, I expatiated on the glory of his apartment. 'Yes,' he sighed, 'I got all this magnificence by writing "rot." I have to do it.'

"So, you see, there are librettists and composers crying out to be good. It is really a moot question, considering the percentage of successes and failures during the last season, whether the managers actually do know what the public wants. I am acquainted with nearly every manager in the city, but I certainly wouldn't at the present moment submit my libretto to any of them, as I know it would be immediately rejected. Gauged by their rule it would not be worth a cent."

"It has been suggested that in the presumed state of public feeling a betwixt and between trial should be made of half decent words and music so as to train the audiences to better things. Alas! that's the old story of the man who wishes to give up drink by degrees. He can't do it. Besides, educating the public is a pretty expensive task. As a matter of fact, it is educated, but can only get 'best sellers' when it really wants sensible, well written books."

His Lyrics Have Been Used by Mildenberg, Houseley, Burleigh and Other Composers

the real Christ story of the Northwestern Indians—was in itself brief, formless and crude, it contained the elements of a plot that the librettist found adaptable for use in the making of a grand opera. The libretto is said to follow the original legend as closely as might be, with the chief consideration always in view of presenting not an exhibition of the manners and customs of the American Indians, but a work of literary and musical art. In a word, while the story is Indian, the soul of the story is universal.

Mr. Hartley has been engaged in literary and theatrical pursuits for nearly twenty years. He was for seven years a critic of the drama and music in New York, and is the author of half a dozen or more plays and libretti that have been presented here and in England. Among the composers, besides Arthur Nevin, who have set his lyrics and libretti to music, are Henry Houseley, C. Whitney Coombes, Albert Mildenberg, H. T. Burleigh and the late Ethelbert Nevin, who wrote of Mr. Hartley's verse that it was the most "singable" of that of any lyric writer of the period. The text of the cantata, "The Quest," which Ethelbert Nevin composed shortly before his death, was from Mr. Hartley's pen, and is considered perhaps the best of the librettist's shorter works.

5,000 HEAR "ELIJAH"

St. Paul, Minn., Enjoys a Fine Performance of Oratorio

ST. PAUL, MINN., July 13.—George H. Fairclough received great praise for the finished production of "Elijah" produced under his auspices at the Auditorium by the Christian Endeavor Society.

Fully 5,000 people were present. The oratorio itself was said to be the finest rendition of it or any oratorio ever given in the Twin Cities. Harry Phillips sang the title rôle, and with his splendid baritone put all the stress and vehemence into his voice that the prophet must have used in his dire predictions and lamentations.

Austin Williams, tenor, sang the other male part in the production, and was in fine voice. The other soloists, Clara Williams and Mrs. Alma Johnson Porteous, supplied artistic charms of a high order.

Mr. Fairclough deserves another mention for his masterly leading of the choir, orchestra and soloists through the intricate mazes of the work.

Francis Rogers Confers with Sembrich

Francis Rogers, who is now enjoying his vacation in Paris, writes that he recently had a pleasant interview with Mme. Marcella Sembrich, with whom he is to tour this coming season in America. Mme. Sembrich, so Mr. Rogers declares, looks "younger than ever and fresh as a lark," and she is looking forward with pleasure to the long tour that Loudon Charlton has booked for her. Before returning to this country, Mr. Rogers will spend several days with the prima donna rehearsing the duets which will be features of her concert programs.

Conried's Suit Settled

The suit brought by Heinrich Conried and continued by his widow against the Metropolitan Opera Company was discontinued last week by Justice Erlanger of the Su-

preme Court. The terms of the settlement would not be discussed by counsel, but it was declared to be along lines laid out by Samuel Untermyer, the plaintiff's attorney of record, and Frederick W. Sperling, Mrs. Conried's personal counsel.

The suit was for breach of contract, involving about \$90,000, and was occasioned by a disagreement over the length of time Conried's contract with the opera company had to run.

Nordica to Sing with New Violinist

It has been announced that Mme. Nordica will give a concert in Brooklyn on December 9, with Jascha Bron, the Russian boy violinist, of whom great things are predicted for his American season next year, for her assisting artist.

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FROM "MUSICAL AMERICA" READERS

Operatic Conditions in Italy

MILAN, ITALY, July 5, 1909.

To the Editor of MUSICAL AMERICA:

The musical season just ended here in Italy has been most disastrous from a financial point of view. Whether this is due to the reflex action of the American crisis, to the earthquakes in Calabria or to other causes no one seems to know, but there have been fewer foreigners than usual here, the pensions are not full, and many teachers, who formerly were obliged to refuse pupils, now have few and spend most of their time in the *galleria* seeking enjoyment. Not only have a great number of the smaller theaters all over Italy been obliged to close on account of not paying expenses, but all the great and famous opera houses report heavy deficits.

Here in Milan, where the price of seats is almost as high as in New York, and the salaries of the singers *absurdly low*, the deficit at the Scala amounts to 260,000 liras, while the Costanzi de Roma reports 150,000; San Carlo-Naples, 120,000; the Massimo, at Palermo, 100,000, and the Fenice, Venice; Reggio, Turin; Reggio, Parma; Carlo Filice, Genoa, and others swell the list.

The fact is the majority of Italians no longer care for the opera, and it has become so notorious that "kissing goes by favor" that few connoisseurs care to be at a debut, preferring to wait until they hear from some one present that the performance has some value, both the claque and the criticisms in the papers being paid for. A first-night here resembles an old-fashioned "amateur night" at a low-down Bowery theater; the other aspirants for fame, who have not yet found the influence or lucre to procure a debut, pay their pittance to obtain a place in the upper region, and

"guy" the unfortunate beginner, while the claque earn their money by loud applause.

The state of affairs here is such that a father or mother is considered a serious drawback to a prima donna, who must be ready to give all she has in order to make a success, and it is said but few women ever appeared on the boards at San Carlo and left with an unsullied reputation, while for a tenor or baritone, a pretty and charming sister or cousin is almost as necessary an adjunct as to a courtier in the ancient days at the French Court.

A late number of the *Figaro* contains an article by Henri Rochfort, in which he declares it quite logical to send painters and sculptors to Italy to study the works of Titian and Veronese, of Michel Angelo and Donatello; "but why send musicians, when we can hear Italian opera given as well and better at home than in Italy; the proof of which is, that all great tenors and famous prima donnas desire to come to Paris to display their talents. Bizet took the Prix de Rome, but in his 'Carmen' there is no trace of Italy. Besides, in an age that is all Wagner or his imitators, it is not to Italy, but to Berlin or Bayreuth, that the student should be sent; and he would probably return disgusted with the ear-splitting Chinese puzzle that he would have to endure for three years in Germany."

As soon as singers make a success here they start at once for Russia, France, Germany, England or America, and this constant system of elimination leaves only the failures and the immature in Italy.

Having understood that one or two persons have stated that one of the American Consuls in Italy has provided data for, or written some of these letters for MUSICAL AMERICA, I would now state absolutely that

no one but the undersigned has anything to do with the aforesaid correspondence.
EMIL BRIDGES.

Saves "Musical America" Illustrations

NEW YORK, July 15, 1909.

To the Editor of MUSICAL AMERICA:

I have read in MUSICAL AMERICA many interesting letters from subscribers, and thought you might like to know of one use I make of the paper. I have a large scrap-book, in which I paste pictures of the best musicians and opera singers. About half of these pictures I have cut from MUSICAL AMERICA. I am a great admirer of Emma Eames, and was very glad to have the picture of her you presented in your issue of June 12 as the *Comtesse*, in "Le Nozze di Figaro." With best wishes for the best musical paper,
MARTHA SILL.

Browning Set to Music

To the Editor of MUSICAL AMERICA:

Another American composer who has found the Browning poems most adaptable to a musical setting (having already set thirty-two of their lyrics to music, in song) is Eleanor Everest Freer. The following are already published:

Elizabeth Browning—"Song of the Rose," "Sonnets from the Portuguese." Robert Browning—"My Star," "There's a Woman Like a Dewdrop," "Apparitions."

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Neglecting Home Talent

LOS ANGELES, CAL., July 6, 1909.

To the Editor of MUSICAL AMERICA:

I wish to call attention to a state of affairs which, no doubt, has been evident to any one who has ever taken the trouble to look into the matter.

I refer to the attitude of certain managers in this country toward *American artists*—not those who have already attained a certain success in Europe, but those who have *tried* to begin their career right here in their native country.

Every day we read of this manager or that manager who has "discovered" a wonderful talent in some obscure village in Europe, and how he is to bring the said "wonder" to America and create a big sensation. Now, this is all very well. We who have the money to pay for such things are glad to have the opportunity to hear whatever is best, no matter where it comes from, but would it not be a good idea for some of these gentlemen to take a trip around their own country once in a while and discover some of the great talent that surely does exist in many obscure villages, and large cities, too?

Notwithstanding many assertions to the contrary, it is a most lamentable fact that the majority of those who aspire to be great artists are placed between two fires—

that of paying certain New York managers a large sum—a bonus, if you please—or going to Europe and doing the same thing, but with more certainty that he will be noticed, and by these self-same American managers, too.

Of course, such a state of affairs is not so bad for one who has the money to indulge, and likes to see his work noticed in the papers, etc., but *here* is where the rub comes—when a man or woman has the talent and ability, and has spent every cent he can lay his hands on to complete his education, where does he come in?

I make no plea for the many unknown artists simply because they are Americans, but I do think it no more than fair that they should stand the same chance as those from across the water, regardless of whether they have the necessary bonus to buy the attention of the managers or not.

We do a lot of talking these days of how we are furthering the cause of American music, but we can never hope to compete against the European article until we have done away with this musical espionage which assails the striving artist.

Realizing what MUSICAL AMERICA has done to eliminate this evil, I beg to submit my opinion for consideration.

Very truly,
WALTER BROWN.

FLONZALEYS IN LUCERNE

Famous Quartet Working Hard on Their Programs for Next Season

The members of the Flonzaley Quartet are now in Tronchet, Lucerne, Switzerland, hard at work on their programs for the Fall. The tour which Loudon Charlton is booking for the Flonzaleys will extend to the Pacific Coast, and the demand for appearances even in points far distant shows clearly the deep impression which the quartet's playing has made in this country.

On a recent visit to London, Mr. Betti, the quartet's first violinist, was fortunate in securing a wholly unknown trio of rare beauty—a work by William Boyce, unearthed in a private library of manuscripts. Mr. Betti feels confident that the trio will prove as popular as that of Leclair, which was found last season under much the same circumstances.

"The Merry Widow" has now been running in London for two and a half years without interruption.

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ECHOES OF MUSIC ABROAD

Bayreuth Festival Now in Full Swing—Boy of Seventeen a Close Second to This Year's Winner of the "Grand Prix de Rome"—Strange Medley of Nationalities in Cast of Covent Garden's "Don Giovanni"—Frederick Niecks Pleads to Have Key Signatures Eliminated—Carl Jörn Released from His Berlin Contract—Maud Allan Shelves Her "Salomé" and Returns to Classics

BAYREUTH'S Festspielhaus throws open its doors this Thursday to the crowds assembled in the old Bavarian town of Wagner's choice to hear a "Lohengrin" stamped with Frau Cosima's "Made in Bayreuth." This year's *Lohengrin* for all five performances is Dr. Alfred von Bary, of Dresden. The *Elsa* is Lilly Hofgren-Waag; the *Telramund*, Herr Schützendorf-Bellwidt; *König Heinrich*, Rodolphe Moest, while Marta Leffler-Burckard, of Wiesbaden, and Anna von Mildenburg, of Vienna, alternate as *Ortrud*.

Aloys Burgstaller will be relieved of *Parsifal* for three of the seven performances by Friedrich Vogelstrom, as yet unknown to fame. *Kundry* will be shared by Marta Leffler-Burckard and Marie Wittich, of Dresden; *Amfortas*, by Walter Soomer, of the Metropolitan, and Clarence Whitehill, late of Cologne, soon of Berlin; *Klingsor*, by Max Dawson and Schützendorf-Bellwidt; *Gurnemanz*, by Karl Braun and Felix von Kraus, of Leipzig, both of whom will share with Rodolphe Moest the *Titur-els*, as well.

For the two "Ring" cycles the rôles have been distributed as follows: *Wotan*, Walter Soomer; *Loge*, Otto Briesemeister; *Alberich*, Max Dawson; *Mime*, Hans Breuer; *Fasolt*, Lorenz Corvinus; *Fafner*, Karl Braun; *Fricka*, Luise Reuss-Belce, of Dresden, Frau Cosima's right-hand woman; *Freia*, Lilly Hafgren-Waag; *Erda*, Hertha Dehmow, a Berlin concert singer, for whom the stage is as yet an unexplored country; *Rhine-Daughters*, Bella Alten, Marie Louise Debogis and Adrienne von Kraus-Osborne, well known to Buffalonians; *Sieg-mund*, Aloys Burgstaller; *Hunding*, Lorenz Corvinus; *Sieglinde*, Marie Wittich; *Brünnhilde*, Ellen Gulbranson; *Siegfried*, Ernst Kraus; *Forest Bird*, Gertrud Foerstel; *Gunther*, Clarence Whitehill; *Hagen*, Felix von Kraus; *Gutrune*, Cécile Rüsche-Endorf; *Waltraute*, Adrienne von Kraus-Osborne; the *Norns*, Hertha Dehmow, Frau von Kraus-Osborne, Olga Agloda.

WHY keep up the pretense of key where there is none?" asks Prof. Frederick Niecks, in the *Monthly Musical Record*. Discussing "The Scores of the Future," this erudite pleader for candor and consistency recalls that in the good old times, when composers mixed diatonicism but slightly with chromaticism, settled down comfortably in a key and left it only after mature consideration and with serious intent, when, in fact, tonality was a real and even obvious thing, key signatures were a blessing, and they were so because they saved the writing, printing and reading of many accidentals.

"In the music of our latter day composers, more especially in that of our most recent and most advanced, the key-signatures entail an increase, not a decrease, of accidentals—with the natural consequence of muddling the reader's brains. The melodic and harmonic combinations and progressions are so unexpected, unforeseeable, and incalculable that feeling and usage cannot serve us sufficiently as guides."

The serious attempt that has been made to simplify and rationalize the notation of scores then receives complimentary attention. Prof. Niecks is confident that conductors in general would heartily welcome the adoption of the simplified style of score notation. It seems that the Sonzogno have already issued scores with modern notation, edited by Umberto Giordano, the composer, of Weber's "Der Freischütz," Mendelssohn's "Midsummer Night's Dream" and Beethoven's "Leonore" Overture, No. 3; while the Ricordi have published the Beethoven symphonies, similarly edited.

The two principles underlying the reformed notation, according to Prof. Niecks, are these: The parts of the transposing instruments are written as they are meant to sound, and the only clefs used are the treble and bass clefs, the viola part, written in the modified treble clef, having to be read an octave lower.

PAULINE DONALDA, whose *Marguerite* of the Manhattan's first season is fresh in the memory as one of the most



LATEST PHOTOGRAPH OF RICHARD STRAUSS IN HIS STUDY

satisfying *Gretchen* New York has known in many a year, pleased her Russian audiences so unmistakably on her recent tour of the Czar's chief cities that she has been offered contracts for next Winter in both St. Petersburg and Moscow. These she has had to decline on account of the previous arrangements she had made for next season.

The young Montreal soprano has been engaged to sing the *Marguerite* in Berlioz's "Damnation of Faust" at the next Birmingham Festival.

EVERY year's *Grand Prix de Rome* competition marks an epoch in the life of some young French composer. To be the victor is a distinction eagerly coveted. Occasionally we hear again of the laurel-crowned within a few years, sometimes he comes to life again—for the public—twenty years later, generally it is a case of being soon "forgotten but not gone."

This year the honor was wrested from four other contestants by one Mazellier, though M. Gallon, to whom was awarded the "first second grand prix," was emphatically the public's choice. The members of the Académie des Beaux-Arts voted decisively for M. Mazellier, however, and everybody wonders why. It is assumed that they were influenced by the fact that this was his last chance, as he has reached the age limit (thirty years). He won the *premier second grand prix* two years ago. Young Gallon, who ran him such a close race, is only seventeen. The third prize, called the *deuxième second grand prix*, was won by M. Tournier. All of these aspiring devotees of Art with a capital "A" are pupils of Lenepveu. Nadia Boulanger, the only woman competitor, the winner of the

deuxième second grand prix last year, is a pupil of Charles Widor.

The subject prescribed for the cantata was the "Roussalka" of Adenis and Beissier. For the three solo parts each competitor tried to secure as capable talent as was within his reach. Many singers make special terms for them. Mlle. Boulanger, for example, had a strong trio in Nelly Martyl, Rodolphe Plamondon, the Montreal tenor, and M. Ghasne; M. Mazellier had Mlle. Nicot-Vauchelet, Jean Muratore, the Paris Opéra tenor, and M. Reder; while the sonorous Hector Dufranne joined with Mlle. Demellier and M. Francell to do their utmost for M. Tournier.

A LONDON critic with the research germ in his system has discovered that the cast singing "Don Giovanni" at Covent Garden this Summer is one of the rarest medleys of nationalities yet seen on a lyric stage. The *Don Giovanni*, he explains, is a Swede; the *Leporello*, a Frenchman; the *Masetto*, a Belgian; the *Don Ottavio*, an Irishman educated in Italy; the *Commendatore*, an Englishman; the *Donna Anna*, a Czech; the *Donna Elvira*, an American; the *Zerlina*, an Australian—all engaged in interpreting the music of a German.

The unanimously favorable verdict won

which, along with Mendelssohn's "Spring Song," brought managers and money to her feet in London last Summer and still more money during her tour of the Provinces since, and has fallen back upon more legitimate work.

The program she has been giving lately at her three special matinées at the Palace, London, is along the lines that first attracted the serious attention of Berlin's music world. Its principal features are a Sarabande, Gavotte and Musette by J. S. Bach, the ballet music from Gluck's "Orpheus," Schumann's "Papillons," Grieg's "Holberg Suite," Schubert's "Rosamunde" and Strauss's "Blue Danube Waltz." It was music of this kind, and not any "Salomé" monstrosities, that Isadora Duncan first taught her to dance; it is music of this kind, devoid of any "Salomé" taint, that will constitute her programs here when she comes over for a tour the season after next.

IF Intendant von Hülsen of the Berlin Royal Opera cherishes no ill will against the Metropolitan it is not because he is without grounds for doing so, for, one after another, his best singers, after having made themselves "necessary" to the artistic welfare of the institution, drops into the gold-lined net spread for them by the management of New York's older lyric temple. Geraldine Farrar, Emmy Destinn, Carl Jörn have come in turn; next year Putnam Griswold is to follow, and two years later, Frances Rose.

It is all the more surprising, in view of these facts, that the Intendant has now granted Herr Jörn's request and released him from the remaining five years of his contract. This young tenor fell so deeply in love with us over here last Winter that as soon as he got back to Berlin he immediately set the necessary machinery in motion to have his long contract there annulled. Now he is at liberty to spend the entire season in New York, instead of only the two and a half months possible under the old conditions.

The first time the Kaiser heard the tenor after his return he called him to the Royal box between the acts of "Aida," questioned him about conditions operative in New York and congratulated him on his success here. Then he asked him: "And do you still speak German at all?"

Jörn is up to his eyebrows in work during these vacation months. Besides continuing his study of English, French and Italian, he is working up his next season rôles. Principal among these is *Parsifal*, which he will sing here for the first time in his life, succeeding Aloys Burgstaller in the one part that tenor made his "own." Along with it he is preparing the chief male rôle in Humperdinck's "Children of the King" in English, *Rhadames* and *Manrico* in Italian and *Faust* in French.

THE Continental Wagnerites who have set on foot a scheme to purchase the Wagner villa at Tribschen, near Lucerne, intend, if their plan succeeds, to make a museum of it. Here it was that the great revolutionary lived from 1866 to 1872. The house has remained practically the same as it was during his residence there, and the object of this new movement is to save it from the aggressive speculator.

Of the "Siegfried Idyll," which was one of the master's inspirations of the Tribschen period, it has been said that it "accurately mirrors his happiness and peace of mind during these Tribschen days." Here, too, he completed "Die Meistersinger" in 1867, and after its production in Munich he returned to his Swiss retreat to bury himself with his "Ring." "Siegfried," which he had laid aside twelve years before, was finished here in 1869.

LONDON'S fifteenth season of nightly Promenade Concerts given by the Queen's Hall Orchestra will begin the middle of August and continue till the latter part of October. During that time the orchestra, under Henry Wood's bâton, will introduce forty-two novelties, the composers represented including Max Reger, Ravel, Sinigaglia, Moussorgsky and Sibelius.

Among the additions to the repertoire will be Smetana's series of symphonic poems bearing the collective title of "Mein Vaterland." No fewer than fifteen singers and thirteen instrumental soloists will face the London public for the first time at these concerts.

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SUMMER MUSIC IN CHICAGO

Local Teachers and Professionals Kept Busy—Albert Borroff Back from Europe—American Conservatory Gives Recital

CHICAGO, July 19.—Albert Borroff, the popular basso, is back from Europe, having spent most of his time in London, where he appeared in several private recitals. Borroff has been engaged to sing with the Apollo Club at their presentation of the "Messiah," December 27 and 29. In London he received a letter from the impresario, Daniel Mayer, inviting him to go on the Tetrazzini tour, commencing on September 25 and finishing on October 25. Borroff had to refuse the splendid offer on account of his engagement here.

When in London the distinguished basso had the honor to sing for Nikisch, the famous conductor, who played his accompaniment, and who afterward congratulated him highly on his interpretation. Mr. Borroff will spend the balance of the Summer in the country, coming back to town the first week of September, when he will resume teaching in his studio at Kimball Hall.

The American Conservatory of Music gave a recital by members of its faculty last Wednesday morning. Henriot Levy, pianist, and Herbert Butler, violinist, were the soloists, presenting Richard Strauss's Sonata for Violin and Piano. The two artists displayed a brilliant technique. Mr. Levy was heard also in a Valse Impromptu from his own pen, and showed marked talent as a composer. Mr. Butler played Saint-Saens's Andante and Rondo Capriccioso with great feeling and beautiful tone. The next recital will take place next Wednesday morning, July 21.

Olaf Arthur Andersen, the well-known Chicago composer, came back last Monday from a trip to Lake Geneva, where he has been lucky as a fisherman.

Dr. Gunsaulus will lecture during the week of July 25 at Mount Eagle, Tenn. At this lecture Max Fishel, the well-known

violinist, will be the soloist, and Daniel Protheroe will lead the chorus. Mr. Protheroe has been selected as one of the judges at the Seattle Exposition (Eisteddfod), and the Fair Orchestra will play his Symphony Poem.

Garnett Hedge, the popular tenor, will appear with the Evanston Musical Club in the production of the "Messiah" on December 16.

Sybil Sammis MacDermid, the dramatic soprano, will sing at Marinette, Wis., July 23, 24 and 25.

Lloyd Simonson, baritone, has been appointed baritone soloist at the Eighth Church of Christ, succeeding Chris Anderson.

James G. MacDermid has just written two songs—"Hope" and "Faith"—as a sequel to his "Charity." The text is of his own composition.

Hanna Butler, soprano, sang at Sioux City, Ia., June 29, and on July 9 at Frankfort, Ky. In both places she met with her usual artistic success. Mrs. Butler will spend the balance of the Summer in the Rockies, coming back to town the latter part of September to resume her teaching at the Cosmopolitan Conservatory.

Bohumil Michalek, whose violin school will be known hereafter as "The Michalek Master School for Violinists," has engaged Charles M. Fahnestock, who has studied with the best teachers in America, and during the past year has studied with Mr. Michalek, as an assistant.

The Chicago Philharmonic Orchestra, under the direction of N. B. Emanuel, has begun a two weeks' engagement at Sans Souci Park.

The American Conservatory of Music has for this Summer the greatest registration ever known since the organization of the

school. Teachers from the South and West have taken advantage of the normal school.

Agnes Lapham, the talented young Chicago pianist, will pass the Summer in Chanute, Kan., and will resume teaching at the Fine Arts Building in September.

Grant Schaefer, the Chicago composer and teacher of composition, left the city last week for a two months' stay at the residence of his friend, the Hon. R. T. Weir, at Graneville, Canada.

Mary M. Monzell, the pianist and instructor, will go to Ocean Grove, N. J., to participate in the organists' convention. Miss Monzell has been very busy during the past year, and this Summer she has had a large number of pupils, piano teachers in several States, who have taken advantage of her normal school. She will be back in September and will resume teaching in Kimball Hall.

Alfred Hiles Bergen, who made a profound impression when he gave his first recital at Music Hall last season, has already been engaged for eighteen appearances next Fall. Mr. Bergen, who is especially successful as a lieder singer, is also making a name for himself as a composer. His latest song, which is dedicated to his mother, is called "Were I a Rose," and is published by Clayton F. Summy.

Myrtle Mitchell, who will be remembered as one of the most popular mezzo-sopranos in Chicago, and who left this city last Spring in order to return to Kansas City, where her father was ill, made her first appearance in that city on Thursday evening, June 24. She sang "O Love of Thy Might," from Saint-Saens's "Samson and Delilah." It is reported that she met with decided success.

Etta Edwards, the Chicago vocal instructor, is spending her vacation in Mexico City. She writes that she finds the weather cool and delightful, and she is sorry to be compelled to leave Mexico, but has to be back for her August class, as a number of her pupils from the South will study with her in Chicago during that month.

The American Conservatory announces the following engagements for the coming season: Piano—Mrs. Herbert Butler, Henry V. Stearns; singing—David D. Duggan, Harriet Hertz; violin, Edna Crum; harmony and composition—Arthur Olaf Andersen; vocal expression and physical culture—Jessie A. Powers. Mr. Duggan is a former pupil of Vannuncini and Jean de Reszke, and is an excellent singer. Mr. Andersen is known as a composer of merit, whose works are found in the repertory of many of the best artists.

Franz Steiner, the Austrian baritone who was a member of the Metropolitan company two years ago but made no appearances, is now devoting himself to concert singing in Germany and Austria.

Ginia Strakosch was one of the recent concert-givers in London.

"THE GAY HUSSARS" IS "MERRY WIDOW'S" RIVAL

Latest Savage Importation Has Been Voted to Be a Worthy Successor of Lehar's Operetta

After weeks of secret rehearsing, Henry W. Savage gave the Viennese operetta, "The Gay Hussars," its American premiere, in Atlantic City last week. It is extolled as a rival to the "Merry Widow."

In Europe its music is attaining a popularity highly flattering to its composer, Emerich Kalman, hitherto unknown. Karl von Hakonyi, its librettist, has been recognized before for his good work.

In presenting this opera Mr. Savage picked up a big success before its fame had permeated to the offices of the other managers. The Schuberts announced a few days ago that they would also present the piece, but there seems little likelihood of a war between the two houses.

In its dramatic features "The Gay Hussars" contains a very interesting story. It is written about the love-making and camp life of the handsome Hussars—the most dashing soldiers of Europe. It contains a wealth of waltzes and gallops, military quadrilles and tender love songs of the Hussar and his sweetheart. The English version is by Maurice Brown Kirkby, with lyrics by Grant Stewart.

A pretentious production has been given it, and George Marion staged it after a visit to Vienna, where he secured all the original stage detail. Several imported singers appear in the cast, the company numbering over 100, exclusive of a Hungarian band which plays on the stage.

Columbia University Music

St. Paul's Chapel, Columbia University, will be the scene of daily afternoon organ recitals, continuing till and including August 11. William J. Kraft is the organist. Helen Niebuhr, contralto, and Mrs. Edith Porter Kraft, soprano, are among the soloists. Four open-air concerts are also to be given for the benefit of the students of the Summer school. On July 20 and August 3 the Seventh Regiment Band had engagements to play, and on July 27 and August 10 Lander's Orchestra.

Hessischer Sängerbund's Election

The semi-annual meeting of the Hessischer Sängerbund was held at Ritting's Hall, Brooklyn, recently. The most important business was the election of officers, which resulted as follows: Balthasar Schnell, president; Emil Hernecke, vice-president; William Kues, secretary; Curt Reichert, treasurer, and Emil Lender, musical director.

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MEMORIZING PIANO MUSIC—AS VERNON SPENCER TEACHES IT

Vernon Spencer's Method of Learning "By Heart" the Most Difficult Items of Musical Literature Explained—The Accomplishments of His American Pupils in Berlin

BERLIN, July 10.—Vernon Spencer, the piano pedagog, gave me a most interesting demonstration of his system of memorizing, which has achieved such remarkable results, not in a few gifted ones, but in all his pupils. Although he does not in any way neglect the technical and interpretative development of his pupils, so well known are the results of his system of memorizing that in one month recently he received no less than twenty-two letters from people in different parts of America asking if it would be possible for them to study it with him through correspondence.

Mr. Spencer claims that memorizing in the various ways in practice—visually, by rote or by muscular impression—is labored and unsure, except to the talented few for whom memorizing is natural. Through his system of analysis he has found concentration, penetration and observation develop, besides "nerves" are done away with.

Miss Kerr, a girl of fifteen, who had never before played with orchestra, played the Mozart Concerto in A Major, opus 13, at a few hours' notice, without rehearsal, with the Chicago Symphony Orchestra, and received critical comment upon her poise.

Mr. Spencer has as many as ten pupils with a repertoire of from one to three hundred pieces practically ready for performance, and these include the concerti and best examples of piano literature, as one easily believes after hearing a half-dozen of his pupils play.

Mr. Spencer uses graded material for teaching memorizing, the same as for technical or artistic development. For instance, a pupil may go to him technically and musically able to play a Liszt Rhapsody, yet unable to play without notes. He is not immediately required to memorize the Liszt Rhapsody, which is involved and difficult, but given first little children's pieces to commit and the work graded up, until within a couple of years Mr. Spencer expects, not the specially talented, but the average pupil, to be able to memorize in an almost inconceivably short space of time. The piece, once conquered, is required to be played at first twice a week, then once a week, once a fortnight, once a month, etc., until it is finally practically ineradicable.

Miss Sloss, a young Lincoln girl of nineteen years, whose picture is here given, memorized and entirely prepared the Haydn Concerto for performance at the Haydn Festival at Frankfurt-on-the-Main in nine days; she conquered the Schumann A Minor Concerto in three weeks, and within one week gave two recitals with the following works: the first evening she played the Chopin Junior Concerto, his twenty-four Preludes and the Schumann A Minor Concerto. The second evening she played the Grieg A Minor, Rubinstein D Minor and Tschaiakowsky B Flat Minor Concerti, and played with complete technical and intel-



Vernon Spencer, the Berlin Teacher, and His Pupil, Marie Sloss, of Lincoln, Neb.

lectual grasp of these works and a poise and sang froid noticeable to a degree.

The system itself is simple enough. Each piece is divided into an introduction (if it have one) and its various themes and developments. The principal idea is called A. Its first repetition with any change is A¹, second A², etc., throughout the piece in all the recurrences of this thought. The second theme is then named B, its each repetition labelled as B¹, etc. The third theme is C, etc., each treated in the same manner as the first theme. A, with all its development, is learned before B is touched. After all the phases of each theme are learned, the connecting passages between themes, which Mr. Spencer calls "bridges," are then analyzed and learned; then "interpolations," which are cadenzas, etc., which interrupt a theme and are learned in connection of section A³ or B¹, as the case may be, and then "extensions," which are passages dragging on after the end of a theme. Introductions and interpolations are explained as illustrating the same laws of sus-

pense, the first named holding back the entire material and the second only a small portion of it, breaking the form. Climaxes are explained as being accumulative repetition.

Pupils demonstrated that they can begin at any point of any piece they know and play. They can play section B² of one piece and jump to section D³ of another, after a moment's thought, and so on throughout their repertoire. Although a knowledge of harmony and counterpoint and the higher branches of the theory of music is, of course, exceedingly helpful, it is not at all necessary to memorize by this keenly analytical method.

Mr. Spencer is an Englishman by birth, who has spent nine years in Germany and five in America. He studied in Leipzig for eight years, during which time he wrote criticisms for the *Neue Zeitschrift für*

Musik, which Schumann founded. He taught in Chicago for a short period, writing there also for a German paper.

He then established his own Conservatory of Music at Lincoln, Neb. He says that in America one learns how to teach and gains the energy and understanding necessary to develop American talent.

LILLIAN JEFFREYS PETRI.

NEW PRIVATE THEATER

On Tenth Floor of Knickerbocker Hotel for Use of Opera Artists

The management of the Hotel Knickerbocker proposes to build a theater on the tenth floor of the building at Forty-second street and Broadway, for the use of singers, managers and actors who reside at this hostelry.

Notice that same will be ready for use the latter part of August has been sent to Geraldine Farrar, Caruso, Scotti, Tetrazzini, Fremstad, Andreas Dippel, Fritz Feinhals and others of the operatic clan who have reserved apartments at the Knickerbocker.

In each of the suites occupied by singers in grand opera last Winter a piano was the most essential article of furniture. A grand piano will be placed in the theater to be used *ad lib.* by the artists.

The only charges will be for the lunches served during rehearsals.

How Sembrich Met Von Sonnenthal

Mme. Sembrich was a close friend of the Austrian actor, Adolf von Sonnenthal, who recently died. Their manner of meeting was under rather unusual circumstances. The prima donna, with her husband, had gone to call on a friend in Vienna, Edouard Hanslick, the famous writer of music, but by accident were directed to an adjoining apartment—the drawing-room of the actor. The latter's servant taking it for granted that the call was on his master, announced the visitors to Herr von Sonnenthal, who, greatly flattered, appeared in post haste. His surprise was no greater than that of Mme. Sembrich and Professor Stengel, her husband. Mutual explanations were finally given, but the acquaintance thus begun continued for many years.

Bispham at Knoxville Festival

David Bispham is one of the principal attractions of the series of the concerts this week at Knoxville, Tenn., under the auspices of the Summer School of the South. Mr. Bispham returns immediately after this engagement, however, to resume his series of lecture lessons, which is attracting advanced pupils from all of the country to his Summer home in Rowayton, Conn.

Spalding at Bar Harbor Saturday

Albert Spalding plays at Bar Harbor on Saturday. This will be among his last appearances in America for some time, as his next season will be spent in Europe, where he is booked for an extensive tour, including Russia and Scandinavia.

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New York, Saturday, July 24, 1909

Lessons from Haydn

The recent celebration in Vienna in commemoration of the hundredth anniversary of the death of Haydn has brought forth some profitable thoughts on that master. Dr. Leopold Schmidt, of Berlin, holds that he is not "played out," and that his works are especially adapted to teach the composers of our day valuable lessons.

There is no doubt but that the composers of our day need to have lessons taught them, and if Haydn is the man to do it the quicker the musicians study their Haydn understandingly the better. Musicians are too apt to drop a composer as soon as his mode of expression begins to sound a little old-fashioned. They are apt to forget that the fundamental qualities of form and structure which helped to make his music good are still there, even when he no longer speaks the sense-language of the modernized musical ear.

Dr. Schmidt makes two important points. One is that modern composers have so little inventive power that they seek to disguise that fact by an excess of technical ingenuity and by gorgeous orchestral coloring. Rather than to listen to an expansive preachment on that text it would be better to read the text itself over three or four times.

Again, Dr. Schmidt points out that Haydn was one of the first to use folk-music in symphonic works, drawing indiscriminately for this purpose on German, Hungarian, Croatian and even Slavic sources. It was largely due to his melodic opulence—derived both from creating and borrowing—that he gave the symphonic form greater meaning for musical development than did the other symphonists of his day. The infinite suggestiveness of his work made a Mozart and a Beethoven necessary to carry the idea through to completion. Haydn struck a new vein, a new mine of material, and instead of imitating the alien and elegant culture of Italy, he made himself a great pioneer by hewing and molding into shape the new material at hand. Thus Haydn cleared the way for the coming of a Beethoven.

It is the Haydn spirit that is needed in America to-day—the willingness to face American conditions as they are and develop them, and the refusal to imitate ultra-modern and fashionable foreign styles for the sake of a momentary reputation. When the centenaries of contemporary Americans come around it is certain that our future countrymen will celebrate

those who have done this pioneer creative service for America and for art. The waves of oblivion will long since have rolled over the imitators.

Haydn's music will perhaps stand to-day as the type of that music which musicians will admit to be great and good, but which has almost wholly lost its power of sensuous appeal to the modernized ear. Dr. Schmidt does not consider this matter and its meaning, so far as the reports of his utterances would indicate, but it holds one of the most important lessons of all for modern students. If a thing is admitted good and still does not please, there is trouble somewhere. In the present case it simply means that the modern musician has come to require such highly spiced harmonic and orchestral sauce with his music that he has no taste for the simple article—music itself. It is a dangerous symptom, and certain to foreshadow a reaction. This reaction will not be, as foolish persons state now and then, a "return to Haydn," or to Mendelssohn, or any one else. A thing that has been done has been done, and the world is through with it. It will be a return to melody of one form or another, however, but not of melody treated as it was treated by those composers who were not in possession of the modern harmonic system. The music which follows the present saturnalia of tone and technic must be as new as Haydn's music was in its own day, but it must bear some simple and discernible relation to humanity.

An Epoch for America

The fact that Oscar Hammerstein has commissioned Reginald de Koven to write a grand opera is of far more than passing interest. Following upon his similar action in regard to Victor Herbert, the point at issue is doubly emphasized.

Two years ago it was axiomatic that the American composer could not get a grand opera produced in America. The upsetting of an axiom is evidence of a considerable acceleration in the mills of the gods. Now that the ice has been broken, it may confidently be expected that operas by Americans will become one of the regular features of American musical life. The mountain has been in labor long enough, and, belying Æsop's fable, out will pop not only mice, but creatures of a larger growth—probably a whole menagerie.

The two composers upon whom the divine Hammersteinian dispensation has fallen are the two who have already been most successful in America in comic opera. They know their stagecraft, and if they have not sprung into being as full-bloomed grand opera composers at the outset of their careers, as Minerva fully armed from the head of Jove, they are the ones who, by practical operatic experience, are entitled to lead off in the game. They will have the good wishes of all.

Messrs. Herbert and de Koven have proven themselves musicians of the highest rank in the field which they entered. They have succeeded beyond all others in the creation of comic operas capable of winning the applause of Americans. Beyond the musical value which their grand operas will undoubtedly possess, the production of these operas will have a still greater national value. It marks the beginning of a new epoch in American music. Oscar Hammerstein has opened the breach, and the composers will leap to the charge. The impresario will probably have to surround himself with a body-guard to keep off the composers. He is, however, sufficiently Napoleonic to know how to conduct the campaign that he has inaugurated, and his Waterloo is not yet in sight.

Significance of Chautauqua

Many persons have thought that the love of music, and its culture, thrive in America only in such Teutonic and Latin soil as can be found here. Americans, in the stricter meaning of the term, are often regarded as deficient in the love and practice of the art. The growth of music as

a factor in the Chautauqua movement, however, should lead one holding this view to give the matter a second thought.

The Chautauqua Assembly is a movement particularly American in its origin and constitution. It grew to meet a widespread popular demand for an increased knowledge of the arts and sciences. One does not think of Chautauqua to-day in terms of its sectarianism. To whatsoever sectarian vagaries it is still subject, Chautauqua has come to mean popular liberal education. The influences at the bottom of it, and the top, are not Teutonic or Latin, but "American." All the more significant, therefore, is the degree to which the cultivation of musical art has risen at Chautauqua, as evidenced by the festival planned for the New York Chautauqua Assembly for this Summer. The details were given in a recent issue of MUSICAL AMERICA.

It is true that the American management of the festival still feels it necessary to fight somewhat shy of American compositions. Only one choral work by a composer residing in America will be given, and this composer is foreign-born. But the seriousness and high quality of the program, coupled with the fact that it is conceived and carried out by an institution peculiarly American, in the old-fashioned acceptance of the term, speaks well for the musical nature of the American other than the Teutonic—or Latin-American. It is quite possible that the most original and characteristic musical products of America will come at last from that inventive Yankee race which does not share the special musical predilections of the Teutonic and Latin races in America, however much it may be indebted to them for its musical education and impulse.

Popular Prices

"Popular concerts" and concerts at "popular prices" are two different things. They are synonymous only in point of their desirability. Two artists—Yolando Mero, the Hungarian pianist, and Elena Gerhard, the Leipzig singer—are both essaying concerts at popular prices in London, the former giving a recital at prices from 25 cents to \$1.25, and the latter, accompanied by Nikisch, is to give a concert under like conditions.

Possibly this is to be the next innovation in the concert world. Concerts in the great cities are necessary to the artist, and it is common knowledge that, due to the immense number of concerts in the capitals during the concert season, the paid attendance at such is very small and the house is filled with deadheads. But deadheads have not much respect for themselves or the artists. They go late and leave when they please, often, as a commentator in the Boston Herald writes, "when the artist is in the middle of one of his favorite pieces."

The good artist, giving a genuinely low-priced concert, will have more paying auditors, who, because they have paid, will take the concert seriously. They will think and talk more seriously about the affair and thus will be a better advertisement for the artist than the deadhead, and the artist will not have to keep up the fiction of his support at the usual high prices for recitals. Very likely he will take in considerably more money than at those prices. Perhaps the time has arrived for the appearance of the Frank Munsey of the concert platform.

Brain storms have blown over. We learn from a remark of Señor Carasa that the latest thing in cranio-meteorological phenomena is the "temperamental explosion." He says that Caruso has one.

Hammerstein is not incorporated, but he gets there just the same. Oscar Hammerstein, Ltd., would be a contradiction in terms.

Boston has been scored by Berlin. Let us hope that the orchestration is up to date.

Caruso has only that tired feeling.

PERSONALITIES



Juan Rice in "Les Huguenots"

After winning new operatic laurels in France and Italy, Juan Rice, the American baritone, whose home is in Worcester, Mass., has returned to this country. He will spend the Summer in the lake region. Mr. Rice's high baritone record now includes *Germont*, in "La Traviata," *Amonasro*, in "Aida," *Charles V.*, in "Ernani," "Puritani," "Favorita" and "Faust."

Claassen—Pine Hill, N. Y., is the spot chosen by Arthur Claassen, the Brooklyn director and teacher, for his Summer vacation. Concertmaster Henry Schmitt and John Lund are two of his musical neighbors. Mr. Claassen writes: "Mr. Schmitt teaches the George Gould children. I refuse all applications for singing lessons at present. I have no time for music."

Walker—When Edyth Walker, the American singer, was told that she had a voice she saved enough to go to Dresden for lessons. Her money gave out before the training was completed. Some influential friends who had heard her sing procured a loan from an American millionaire. In less than three years the loan was paid (much to the lender's surprise), and now Miss Walker has no further anxiety about ways and means.

Mascagni—Pietro Mascagni, whose "L'Amico Fritz" had its first American representation in San Francisco recently, says that his period of retirement is to continue for some time, and that he will not compose another opera until the taste of the public has returned to melody and music after its present affection for mere noise.

D'Erlanger—Baron Frederick d'Erlanger, whose opera, "Tess," was performed at Covent Garden last week, is an English financier. Composition and banking he considers his two professions and his two hobbies.

Case—Anna Case, daughter of a New Jersey blacksmith, who has been engaged for the Metropolitan Opera season, is now living in Brooklyn and is working hard to prepare herself for the important duties she is to fulfil in the Fall. She is singing at the Nostrand Avenue Methodist Church.

Russell—Says Henry Russell, director of the new Boston Opera House, regarding the functions of grand opera: "Opera should be the best reunion possible of music, drama, singing, lighting and staging. It should neither be circumsized nor concertized. The woman who is known to wear gorgeous gowns or the one whose reputation depends on the absence of the same should have no place; those are vaudeville features, unworthy of the high aesthetic standard demanded by grand opera."

Finck—Henry T. Finck has at last divulged the cause of the music critic being "so cross and rude." Here it is, in his own words: "They are cross and rude for the same reason that many Pullman porters are—they do not get enough sleep. Give fewer concerts and give the critics a chance to become amiable!"

Massenet—Jules Massenet, the great French composer, recently confessed that the secret of his fertility was the fact that he never ceased to compose, whatever his other occupation might be. He constantly has some musical phrases in his mind, and he thinks of the form of them until ready to transfer his score to paper. It is then so completely finished that he rarely has to make an erasure.

WOMEN COMPOSERS OF AMERICA—8

Abbie Gerrish Jones, One of the
Leading Creative Musicians of
the Far West

By Stella Reid Crothers

[Editor's Note.—Miss Crothers, who has devoted several years to gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized, to achieve yet greater success.]

The saying that "Good literature is something worth saying, said in a way worth remembering," is applicable also to music, and particularly is it true of the work of Abbie Gerrish Jones, who is a composer of rare versatility.

Mrs. Jones was born in Vallejo, Cal., but her parents moved to Sacramento when she was but three years of age, and as she grew to womanhood there that city is naturally proud to claim her. The Gerrish family is of very ancient lineage, tracing their ancestry back to one Prince Robert de Gerrish, son of a King of Brittany, who ruled before the Moors invaded Spain, and they have lived in America for 300 years. Many of the family have attained prominence in musical circles, and Mrs. Jones comes naturally by her talent, as her paternal grandfather was a noted band leader, her father a fine flutist and her mother possessed of a splendid mezzo-soprano voice of dramatic quality, but was kept from professional life by her family's puritanical ideas of the stage. Her sister, Gertrude Gerrish, is a celebrated professional pianist of Sacramento.

Mrs. Jones's talent began making itself manifest at the early age of three years, when she would play little melodies "by ear" on the piano. At seven so pronounced was her ability that she began serious study, and wrote for piano and voice before she was twelve, necessitating an immediate study of theory, harmony and composition. When fourteen she was a church organist, and published her first compositions four years later.

Her work has covered an extensive field, including piano compositions, pieces for violin and piano, and incidental music to dramas, over one hundred songs and two operas—an American and an Oriental—for which she wrote both librettos and scores, and also the score to a Spanish opera, the book of which was written by Perry T. Valentine, of San Francisco.

Many women have written operettas, quite a number have given us oratorios, but comparatively few have attained to the composition of both text and score for a romantic opera in four acts.

Mrs. Jones's latest achievement along this line was the completion early in June of the entire score to a three-act opera in the short space of six weeks—a feat most unusual for even a famous man.

Both in San Francisco, where she lived for more than a score of years, and in Sacramento, this "native daughter" has been greatly honored, and, indeed, the entire Pacific Coast glories in her achievement. The Saturday Club of Sacramento, a woman's musical organization comprising over 800 members, gave an evening of song for which the entire program of twenty-seven numbers, in addition to her Song Cycle from the Rubaiyat of Omar Khayyam, was of Mrs. Jones's compositions, the words to twenty-one of the songs being also from her pen.

A San Francisco newspaper, commenting on the annual musicale of that city's conservative Sorosis Club, an organization which usually keeps any emotion under well-bred control, emphasized the fact that white gloves were actually split, so great was the enthusiasm over the program, one composed entirely of the compositions of Abbie Gerrish Jones.

For a time Mrs. Jones served as musical



ABBIE GERRISH JONES

critic for San Francisco's *Town Talk*, and she has written some delightful verse for that and other publications. In 1906 she won the third prize offered by Josef Hofmann for an original American composition.

Being a skilled performer on both piano and organ, it was a sore trial when ill health compelled her to forego the pleasure of church and concert work. Still, the self-denial in the one direction is compensated by the additional time for composition. She is an indefatigable worker, often remaining at the piano for five or six hours continuously when engaged upon a theme, and confesses that sometimes she is roused from sleep by the insistence of a phrase fairly beating in her brain.

Mrs. Jones was living in San Francisco at the time of the fearful disaster there three years ago, and lost much valuable material with her effects. Her husband, A. Wedmore Jones, an officer in the United States Navy, having recently been assigned to three years' shore duty at the Puget Sound Navy Yard, has built a charming bungalow just outside the navy yard fence, and with the magnificent view of the beautiful Sound, the forest beyond, the Cascade Mountains and grand old Ranier there is no doubt that Mrs. Jones will feel in the inspiration of such environment to give us other exquisite gems of harmony for which "A Broken Dream," "The Bells" and other of her compositions have made us expectant.



Guest—Won't you ask young Squalls to recite?

Hostess—But I don't like recitations.

Guest—Neither do I. But if the young beggar doesn't recite he'll sing.

The contralto dramatically announced to the manager that unless she could obtain an engagement she would kill herself. To quiet the lady the manager agreed to hear her sing.

He listened for a few minutes. Then he unlocked a drawer in his desk and handed her a revolver.

Fair Patient—I feel quite worn out, doctor. The incessant playing of that piano

across the street has got on my nerves. Doctor (young and Hibernian)—Och, shure, an' we'll remedy that! I'll have straw laid down in the street.

Crabbe—To-day, for the first time, I was really delighted to hear my neighbor's piano going.

Friend—Something worth listening to, I suppose?

Crabbe—I should say so. I heard the hire-purchase men taking it away.

Gerald Coventry, the stage manager, narrates an amusing incident which occurred during a rehearsal of "The Pirates of Penzance" when he was bringing out the piece. At the point where Frederick, the hero, comes in and the girls sing:

Oh, is there not one maiden here
Whose homely face and bad complexion
Have caused all hope to disappear

Of ever winning man's affection?—
a charwoman, who had been watching the rehearsal intently, broke out with the audible comment:

"Begorra! and I think there's a lot of them!"

Mr. Howard was a man of exceedingly few words. He positively disliked to talk, as an Indian dislikes to smile. One day he went into a music store to buy the music of an opera for his sister. The clerk came up, and to him Mr. Howard said in his quiet way:

"Mikado" libretto."

The salesman frowned.

"What's that?" he asked.

"Mikado" libretto," repeated the other.

"Me no speakee Italiano," said the clerk, shaking his head.—*Washington Star*.

The Composer—Well, how did you like my opera?

The Critic—Oh, it was very nice.

The Composer—Didn't you think the church scene realistic?

The Critic—Intensely so. Why, a great many of us actually went to sleep while it was on.

Music should be subsidized by the government, says Modest Altschuler. First catch your government.

Oscar Hammerstein says that opera is a bad investment. Nevertheless many people take stock in Oscar.

When Musical Baton Came Into Use

[From the London Chronicle.]

When was the musical bâton first used in this country? Present musical festivals have provoked the query. It was surely at the Philharmonic concerts in 1820, when Spohr used it, to the great astonishment of the audience. It was not until ten or twelve years later, however, that the bâton came into general use. A German conductor who wielded it produced such wonderful results with his orchestra that it was thought there must be some magic power in the bâton, and it consequently became popular with conductors all over the country. Before the advent of the bâton time was kept by the first violinist or by the pianist.

The high standing Hugo Kaun, formerly of Milwaukee, has attained among German composers since he took up his residence in Berlin is indicated by the fact that a concert devoted to his music is to be given in Wildungen this Summer. The only other composers singled out for such homage are Humperdinck, Pfitzner, Kienzl and Albert Fuchs.

The Richard Wagner Society of German Women has a large membership in the Fatherland. Its object is to make a substantial donation to the Bayreuth treasury on the centenary of Wagner's birth, in 1913.

Next year's festival of the Allgemeiner Deutscher Musik-Verein, which met last month in Stuttgart, will be held in Zurich, Switzerland.

"OPERA," N. J. COREY'S THEME IN DENVER

Detroit Musician Lectures at Chautauqua in Colorado—School Music Discussed

DENVER, COL., July 10.—N. J. Corey, the well-known Detroit lecturer, appeared before the Boulder Chautauqua on Tuesday and Wednesday evenings of the present week. He delivered his lectures on "Grand Opera" and "Goethe's Faust," illustrating them with lantern slides and the Victor Auxetophone. The large audiences were most enthusiastic in appreciation of Mr. Corey's lectures, and it is likely that he will be recalled another season. He has solved the difficult problem of interesting equally the well-posted musician and the layman.

Mrs. Adam Weber, the Boulder contralto, was soloist at the Chautauqua on the opening night, when Dr. Gunsalus, of Chicago, lectured, and again on Thursday night, and on each occasion aroused the great audience to enthusiasm. Her rich, dramatic organ filled the vast auditorium easily.

William Frederic Gaskins, director of the School of Music at Oregon Agricultural College, Corvallis, Ore., is in Denver, taking daily lessons of John C. Wilcox. Mr. Gaskins will later proceed to New York and continue his studies there under John Dennis Mehan, completing his course with Mr. Wilcox on his Westward home trip. Mr. Gaskins, who is a teacher of fine abilities and a "broad-gauge" man generally, has more than doubled the attendance of the Corvallis school during the first year of his directorship, and it seems that he will make it the foremost musical institution of Oregon in a short time.

The music section of the National Educational Association, which met here in convention this week, introduced several speakers of note, among them A. J. Gantvoort, of Cincinnati; William L. Tomlins and Mrs. Jessie Gaynor, of Chicago. Naturally, the discussion centered around music in the public schools.

At next week's symphony concert by the Cavallo Orchestra a Mendelssohn program will be offered. The "Italian" Symphony and the "Midsummer Night" overture are on the program. Miss Greta Rost, a popular young contralto of Denver, will be the soloist.

Yesterday the soloists were Jean Chappell, violinist—a popular society amateur—and Louis A. Reilly, basso cantante. Both were received with great cordiality.

Ellery's Band continues to attract immense crowds to City Park each afternoon and evening. It is a fine organization and plays programs of real worth with the delicacy and finish of a symphony orchestra.

W.

Ganz Playing on a New Keyboard

Rudolph Ganz writes from Lucerne, where he is spending the Summer, that he is greatly pleased with new Clutsum keyboard which he has been introducing in Europe. The pianist was using this keyboard when he gave his May recital in Berlin, and more recently in Switzerland at the National Music Festival in Winterthur, scoring at the latter what he terms in a letter to his American manager, Loudon Charlton, his "first real composer's success." Mr. Ganz was represented on the program with piano compositions, vocal solos and several duets for soprano and alto. With sixteen pupils, the pianist will remain in Lucerne during July and August, teaching and preparing for next season. On October 4 he will appear in Berlin, playing the Beethoven B Flat, the Schumann A and the Tchaikovsky B Flat, all on the new keyboard—its first public trial with orchestra. It is Mr. Ganz's present plan to return to America for the season of 1910-11.

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FEW NOTABLES IN MUSIC OF IRELAND

Why Erin's Soil Has Not Produced Any of the World's Great Composers

Agnes Gordon Hogan, writing in the *Philadelphia Record*, has discussed the question as to why the music of Ireland is not notable—why the country that made St. Patrick famous has not produced some great composer. Miss Hogan remarks:

"It is truthfully supposed that emotion and impressionability are the fruitful sources of music. As a race the Irish are eminently emotional and impressionable, perhaps more so than any other people. They are full of song. They are overflowing with tears and laughter; they are surcharged with poetry and eloquence; they fight at the drop of the hat. Nor is there a more practical race of people. They have folk songs, rich, melodious, prolific and distinctive. Before the time of Christ they led the Eastern nations and made conspicuous progress in the art of music. For some several centuries after Christ their musical achievements drew the attention of travelers and evolved the admiration of neighboring countries. So that Ireland apparently possessed in the most eminent sense all the qualities and capabilities essential to music and gave the greatest promise of achievement in that direction.

"It should be noted, too, that the Irish type transplanted into other soils forthwith reaches high attainment in the musical world, which, in truth, further emphasizes the remarkable fact that Ireland is apt to furnish the world an immortal musical composition or musician.

"The explanation for this curious phenomenon is almost universally ascribed to the poverty, wretchedness and political oppression. But the explanation is not adequate. We have but to turn to Italy and Russia to observe the same poverty and political repression and yet find flourishing in those countries music and musicians original and immortal alike. It may be said that so far as Italy is concerned, the Catholic Church fos-

tered and generated its music. This is largely true. But the same church has been quite as militant in Ireland as in Italy. The same constructive religious influence pervaded Ireland, but not in quite so marked a degree. Likewise in Russia the religious element made itself universally felt throughout the masses of her people. The parallel might be carried still further, but it is sufficiently apparent that the cause usually assigned will not explain the difficulty.

"Perhaps to the sixteenth century Ireland took practical lead of the world in music. Trinity College, founded in 1593, conferred degrees in music in 1610 and for some time thereafter. From before Christ to the latter time music absorbed much of the national energy. After the influences of the Reformation had spent their forces in that unhappy land the strangest thing that ever occurred in the life of any people happened. Music, which theretofore had taken high rank as an accomplishment and art, fell into popular disrepute. It actually died. It no longer commanded serious attention. Its scientific side disappeared. Its usefulness as a national force was lost. It was no longer regarded as an efficient means to a great end. The details of the causes and influences which wrought this strange condition would furnish fruitful sociological study. Strange to say, substantially the same influences had their effect in England. For it must be admitted that England is quite as barren as is Ireland in the evolution of music and musicians.

"England has scarcely any folk music. It is not accurate to say that the absence of music in England is due to the absorption of the national energies in practical affairs, and that, for that reason, England has developed no music. England, next to the United States, spends more money for music than any other nation on the earth, but it is all foreign music.

"So that we have a dearth of music in England and in Ireland entirely unaccountable except by the general fact that those countries have for centuries totally failed to take music seriously as an art and a study. At first blush this explanation might seem insufficient; but, on serious consideration, it must be taken to be correct. Music is the most exacting of all the arts and sciences. Great minds and many of them must devote their energies exclusively to the investigation and construction of music as an art and science in order to give it prominence and national form. If we look to Germany, Italy, Austria and Russia, we find not only the greatest minds of those countries devoted to a scientific study of music, but the governments taking efficient action in the same direction. Music is natural to all mankind, and it will flourish more or less successfully under all conditions, but it will never attain

"THE ROUGH ROAD TO GRAND OPERA"

Roland Beauvais, under the title of "The Rough Road to Grand Opera," has given some interesting statistics incidental to this arduous path, through the medium of the *Brooklyn Citizen*. He advises that aspiring singers should know the notes in music, and if possible be mistress or master of some instrument.

If possible, it is commended, when referring to Paris as the scene of instruction, it would be well for the student to find board with some private family, which, however, is very difficult on account of the dislike held by the French people to aliens at their private tables.

A pension where the boarders are foreign is also recommended. At such a place there is what is called a "French table," where some one comes in during the meals and does enough talking to give the boarders an inkling of the language. He continues:

"A comfortable room in a first-class house in the part of the city where teachers generally live will cost about \$50 a month. The incidentals—such as light, heat and service—bring the figure up to \$55. The only good meal is the dinner. Breakfast consists of rolls, with butter, coffee or tea or chocolate. Lunch is made up from

what is left over the night before, served under different names. The dinner consists of soup, two kinds of vegetables, salad, meat, fruit, cheese and coffee. Anything extra must be paid for. One cannot buy mineral water or wine and bring it into the house. That privilege belongs to the pension keeper. Even if the boarder succeeds in bringing in his or her wine the pension keeper will charge 'corkage.'

"The private lessons cost from \$3 to \$12 a lesson. Teachers prefer class lessons, which pay about \$60 a month. Classes in singing begin at nine o'clock and last from three to four hours. The American teacher is the cause of the high price. The American who goes over from the States doubles his prices as soon as he lands in Paris. French diction lessons average \$1, or when taken several times a week the terms are made monthly, \$20 being the average. Professors from the Sorbonne charge something like \$2 a lesson.

"The acting lessons cost about the same as those in diction. The pupil who enters the opera class must have an accompanist, and the best charge a dollar an hour. Lessons in physical culture are necessary as voice culture. These come to \$50 a month. That is what you pay to know how to breathe properly and to fence with grace."

process. Its methods are scientific and its achievements, if durable, must rest upon the eternal principles of science."

A Musical Periodical Eminently Worth While

ATLANTA, GA., July 11, 1909.

To the Editor of MUSICAL AMERICA:

Doubtless you are overloaded with hearty appreciations from a large musical public for giving us a musical periodical eminently worth while. I wish you continued success.

H. W. B. BARNES.

Karl Scheidemann's adaptation of a text based on Calderon's "Dame Kobold" to the music of Mozart's "Cosi fan tutte," which has always been hampered by its weak libretto, was tried recently at the Dresden Court Opera. The experiment was not wholly successful.

Hermann Klein, who recently returned to England from New York, announces the opening of his London studio in September.

Mme. Florence Mulford is among the many musical people who are Summering at Asbury Park, N. J.

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PUPILS HELP LESCHETIZKY CELEBRATE HIS SEVENTY-NINTH BIRTHDAY

Veteran Piano Teacher Tells His Friends How Much Life Is Like a Great Concerto—During the Wee Sma' Hours, After the All-Night Festivities, He Proposes a Game of Billiards

VIENNA, July 1.—Leschetizky's seventy-ninth birthday anniversary, on June 22, was appropriately celebrated in Vienna by a supper given for the master at the attractive restaurant in Türkenschanz Park. Some seventy or more pupils and friends were present to greet Leschetizky with three lusty "Hochs!" when his fiacre drove up to the door. All remarked upon the unusually fresh appearance of the master as he made his way to his place through the many well-wishers who crowded around to congratulate him.

As the supper progressed a toast was given by one of the students, in which Leschetizky was wished as many more "happy returns" as he has up to the present experienced. It is needless to say that no toast could have been drunk with more enthusiasm by those present.

Those who know Leschetizky's extraordinary gifts as an after-dinner speaker looked forward to an interesting reply, and they were not disappointed. The master's remarks were, in part, as follows:

"Life is very much like the composition of a concerto. In the first movement one is urged along by a youthful enthusiasm, and thoughts for the first and second themes come easily. But when one comes to place the two themes together, one finds perhaps that they are not at all suited to each other, and in the development often the whole thing becomes worse and more discouraging. You are at present in this part of your lives; with me it is long since past.

"Then comes the andante, in which one is called upon to bewail the sad state of affairs. It is too bad that this must be so, but the composition of a concerto makes this requirement of the composer. Sometimes the andante is long, sometimes short; but out of consideration to the listeners, do not let it be too long. It will then be much more effective!

"After the andante comes the scherzo. When one gets to be fifty or sixty or thereabouts one begins to feel a new liveliness in the blood. The spirit of youth is again awakened. In the scherzo comes perhaps an intermezzo, inspired by recollections of married happiness, and in some cases this intermezzo may be repeated three or even four times."

The last remark caused a great deal of applause and merriment on the part of the students, in view of Leschetizky's own varied experience along this particular line.

"The last movement is the rondo, with its repetition of pleasant memories and experiences, and at the end, the coda. I am at present in this part of the composition, and I can only say to you all that it is for me a very pleasant ending. Now come recollections of all that has passed in the concerto before the final chord is struck."

The company then adjourned to Lesche-



THEODOR LESCHETIZKY IN HIS VIENNA STUDIO

tizky's villa in the Karl Ludwig Strasse, where the festivities were continued to an early hour in the morning.

Under the direction of the young and charming "Frau Professor," three short plays had been prepared—"Un Caprice," in French; "Miss Honey's Treasure," in English, and, finally, after an intermission during which the guests had the opportunity of refreshing themselves at an ample buffet in the "Speisezimmer," "Die Mausfalle," in German.

Leschetizky was one of the most inter-

ested among the onlookers, all of whom were quite surprised at the dramatic talent displayed by Mme. Leschetizky and the students who took part in the performances.

The salon was now cleared for dancing and the floor was soon filled with couples whirling around in the mazy Viennese waltz to strains from "Der Geschiedene Frau," the latest Viennese operetta. Of course, a cakewalk was also in order among the American students, for Leschetizky is very partial to this particular form of the dance.

Dawn had long since broken over the scene and the birds in the garden back of the villa were singing a merry morning serenade before a parting cup of coffee was taken and all finally wished the master adieux.

For the benefit of those who imagine that Leschetizky's age interferes with his activities to any marked degree, it may be added that as the writer was leaving the master was looking around for some one to finish out the rest of the night with him in the billiard room!

EDWIN HUGHES.

McCall Lanham Gives Fourth Recital

McCall Lanham gave the fourth of his interesting vocal recitals at the American Institute of Applied Music, in West Fifty-ninth street, on Thursday morning, assisted at the piano by William F. Sherman. Mr. Lanham gave an admirable presentation of the following program:

Air (1574) (Henry III), "Amour que veux-tu de moi" (Lullu), "C'est mon ami" (Marie Antoinette), "Air d'Herode—"Vision fugitive" (Masse-net), "Das kraut vergessenheit" (von Fielitz), "Aus meinem grosses Schmerzen" (Franz), "Madchen mit dem roten Munchen" (Franz), "Le Chemin de Lune" (Paulin), "The Hills O' Skye" (Harris), "All the World Awakes To-day" (German), "The Dying Christian to His Soul" (Huhn).

Want Jomelli on Pacific Coast

It is now expected that Mme. Jomelli will make a four weeks' tour of the Pacific Coast during the latter part of October and early November. Many inquiries were received from this section last season, when Jomelli scored such a popular success throughout the South and Middle West,

and the interest she excited has resulted in substantial offers from prominent coast managers. Mme. Jomelli goes abroad next month for a rest before commencing her Fall tour.

Vilmos Beck, one of the French baritones engaged for the Educational Season

at the Manhattan in the Autumn, has won distinction in the Lamoureux Concerts in Paris and in Wagnerian rôles at the Paris Opéra.

Mme. Calvé declares that she "would not for the world live the life of an artist again."

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Versatility, thy name is Paula Braendle. "It's a long time between drinks," as the famous Governor of North Carolina exclaimed to the Governor of South Carolina, but it will be admitted even by those thirsties that it is just as long a vocal journey from the rôle of *Siebel* of "Faust" fame to that of *Aida*, in that grand memorial to Italy's Grand Old Man, Verdi.

Yet this is the feat which said pretty young lady accomplished during the season of very grand opera which Gustav Hinrichs so successfully held at the Metropolitan Theater.

Miss Braendle, who Italianizes her name on the program to Paula Brendella, is a promising pupil of Mr. Hinrichs. For five years she has been imbibing musical nourishment at his Manhattan Grand Opera School, and accordingly, when the celebrated conductor stormed the Bronx in a popular-price opera crusade, Miss Braendle fitted very nicely in minor rôles. In "Traviata" she was our consumptive heroine's friend *Flora*; when "Faust" hove in sight she donned the tights of *Siebel* and sang a Flower Song that would be seasonable any time. *Semper fidelis*, she was ready to "do" *Micaela*, and sang it so well and looked so pretty that many times *Don Jose* really began to lose interest in the cigarette girl.

It was on one of the closing nights of the Bronx season that Miss Braendle was chosen for the dramatic and trying rôle of the dusky heroine, *Aida*. Although she had been essaying parts of mezzo range, some india-rubber quality in her voice made it comparatively simple for her to soar in the dizzy heights of the high soprano music. In fact, as she has laughingly explained it, her voice is on the order of a sectional bookcase—she can add or decrease its contents *ad lib*.

A large company of the faithful was on hand to witness her triumph, and it can-



PAULA BRAENDLE

Talented Pupil of Gustav Hinrichs Who Sang in His Grand Opera Company

not be laid at the door of a friendly clique that the handclappings after her impassioned and really good singing nearly broke the acoustics. Despite this being her first trial in such an ambitious rôle, there was no taint of the amateur in her work, either vocally or histrionically. Even the Italian contingent in the gallery, which is not noted for extreme reticence when the singers are not up to standard, found outlet for its native impetuosity in thunderous "bises."

Karl Perron, the Dresden Court Opera baritone, recently celebrated his silver jub-

ilee as an artist. For this occasion he chose to appear as *Wolfram*, the rôle in which he made his début in Leipsic in 1884.

BIG FEES FOR SINGERS

London's Society Elect Pay Thousands to Elite of Artistic World

LONDON, July 17.—Large amounts have been paid out to singers recently at London society events. Lady Cooper, sister of the late James Henry Smith, paid \$9,000 to her artists. At Dorchester House Mme. Nordica got \$2,500, and John McCormack \$1,250 from the Whitelaw Reids. The latter had offered Tetrazzini \$3,000, but she had been previously engaged by the Sassoons. The artists who whiled away the evening at a recent event at Mrs. John W. Mackay's house received \$10,000; \$2,500 was paid to Jan Kubelik. Mme. Nordica and Maria Gay were the other high-price artists.

It remained for Mrs. Potter Palmer to bring over the two famous Russian dancers who are creating such a furore in Paris, in addition to the Russians who are dancing at the Coliseum here. Their emoluments and those of the singers amounted to \$12,000.

Mr. De Vaux-Royer with New York School of Music and Art

Clarence de Vaux-Royer, the violinist, has just returned to New York for a few days, and has completed arrangements whereby he will be principal of the violin department at the New York School of Music and Art, of which Ralph Leach Sterner is director. Mr. de Vaux-Royer will continue his work as a lecturer and recital-giver during the forthcoming season, having already made engagements for a large number of appearances.

Chicago Critic on Way to China

CHICAGO, July 19.—William Lines Hubbard, the well-known educator and critic of the *Chicago Tribune*, sailed on Tuesday from San Francisco on the *Mongolia* for Hawaii, and thence will go to China for a trip through the flowery kingdom. He will return home and resume his critical duties about November 10. Mr. Hubbard for a month past has been resting at Los Angeles, Cal.

JEAN SCHWILLER WILL AGAIN VISIT AMERICA

'Cellist Who Had Unqualified Success Last Season Will Play During the Coming Winter

Jean Schwiller, the Russian 'cellist, who had such an unqualified success in this country last season, will again be in America during next Winter and will tour under the direction of J. E. Francke, who has already booked him for numerous engagements.

Mr. Schwiller is an artist of great attainments, and was the winner of the gold medal for exceptional ability, which was granted him when he finished his studies under Chevalier Alfred Massau in Verviers, Belgium. This distinction has been conferred on but one other 'cellist in the last thirty-five years, the other holder of a medal being Jean Gerardy.

Mr. Schwiller has appeared in every country of Europe, and has been hailed as a great artist by every critic of prominence, both abroad and in America. He manages his unwieldy instrument with consummate ease, and produces from it a tone of beautiful quality and smoothness. His conception of the greater compositions for 'cello is virile and masterly, and his technical powers are adequate for the performance of any work ever written for the instrument. The decidedly favorable impression which this artist made on the occasion of his last visit to this country will materially aid him in his tour during the coming season.

An astrologer has rushed into print with a prediction that the little Princess Juliana of Holland will develop unusual musical gifts.

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THE HIGH OPERATIC IDEALS OF GEORGE WILBER REED.

Chicago Tenor, Who Has Signed a Renewal Contract for the Opera House at Trier, Germany, Tells "Musical America's" Berlin Correspondent About His Work—How He Helped an Intense Young German Singer

BERLIN, July 10.—"I have had nothing but loving kindness shown me throughout my operatic experience; one receives what one gives." This remark gives one an insight into the character of George Wilber Reed, the Chicago tenor, and is the keynote of his great and very real success. He left Trier, where he has been singing robust tenor rôles for the past two years, with a right hearty "godspeed," beloved of his colleagues as well as his public.

Mr. Reed's success is contributed to as much by his fine acting as by his big and beautiful voice, and for this he claims the appreciation and help of every one in the cast. He says that even chorus members are artists and would scorn to spoil a picture. His idea of true art is the power to understand a character and convey the living impression to the audience without allowing it to take too great a hold upon himself. His love and enthusiasm for his work are inspiring, and many a beginner has he helped by encouragement and valuable hints.

One delicious story he tells is of a young German girl in the company, who took her work rather over-seriously, and allowed the vicissitudes of the character she was impersonating to play upon her feelings to her own detriment as well as that of her acting and singing. Mr. Reed observed her almost fainting when singing *Sieglinde* for the first time, and afterward talked kindly to her, advising her how to control her feelings so that she herself would not feel any harm while conveying to the audience an even stronger impression. As she understood English, and he did not wish those around them to understand what he said, for her sake he talked to her in that language, arranging to gently tap her on the shoulder when he saw her being too intensely affected, which by agreement was to mean, "Keep cool—keep cool," and help her gain self-control. This little expedient helped her much, and some days later Mr. Reed overheard her giving a grateful account of the incident to his wife, and explaining that the tap on the shoulder meant "Keep it cold—keep it cold!"

Mr. Reed points with pride to the fact that in all his popular success he has never once received an undignified personal letter from a patroness of the theater. He says, characteristically: "It is a false idea that one has to live what is commonly termed 'the theater life,' the wish seeming too often the father to the thought."

"I simply let it be known that I am very happily married, and Mrs. Reed was always present when I sang, occupying a seat in the best part of the house, and that put an end to any possibility of misunderstanding as to my feeling on the subject. In the same way I simply told my colleagues that



George Wilber Reed, the Chicago Tenor. On the Left as "Pedro" in "Tiefland"; On the Right as "Eleazar" in "Jüdin"

I didn't drink, and they accepted it and respected my attitude toward carousing."

In a word, George Reed has had the strength of mind and character to make his success in his own way, and it has been all the more real for that.

Mr. Reed's repertoire consists of twenty-three rôles, to which he is continually adding. These are: *Siegfried*, in the opera of that name, and also in "Götterdämmerung"; *Siegfried*, *Tannhäuser*, *Lohengrin*, *Walther von Stolzing*, in "Meistersinger"; *Loge* and *Froh*, in "Rheingold"; *Erik*, in "Fliegende Holländer"; *Rhadames*, in "Aida"; *Samson*, *Jose*, in "Carmen"; *Pedro*, in "Tiefland"; "Fra Diavolo," "Faust," *Eleazar*, in "Jüdin"; *Matthias*, in "Evangelimann"; *Canio*, in "Bajazzo"; *Turridu*, in "Cavalleria"; *Vasco de Gama*, in "Afrikanerin"; *Raoul*, in "Hugonotten"; *Häron*, in "Oberon," and *Florestan*, in "Fidelio." Perhaps his greatest successes have been his *Siegfrieds*, *Tannhäuser* and *Canio*, though in reading through his Trier criticisms one is at a loss to distinguish which are most complimentary. Of his *Rhadames* one paper says: "Bravo! Bravissimo! This is a *Rhadames* which could well be seen and heard anywhere in the world."

In the rôle of *Pedro* Mr. Reed is particularly successful, as he finds a higher meaning in the opera, and brings out the point of good triumphing over evil, when the simple mountain shepherd lad returns from Tiefland, emblem of sin and worldliness, to his pure heights, taking his love with him.

Mr. Reed sang the first act from "Die Walküre" and "Bajazzo" at his farewell in Trier, when he received an ovation. In Cottbus, on May 8, he filled an engagement as "guest," singing the parts *Turridu* and *Canio*.

At his "guest" appearance at Danzig he



D'ERLANGER'S "TESS" PRESENTED IN LONDON

First Two Acts Musically Thin—Influence of Puccini Evident to C. H. Meltzer

Charles Henry Meltzer, the peripatetic musical critic of the New York *American*, has written regarding his impressions of the London première of "Tess," a four-act operatic arrangement of Thomas Hardy's popular novel, by the composer, Frederick D'Erlanger, and Luigi Illica, the noted librettist. It was produced at Covent Garden.

"It was well and at some points even enthusiastically received," writes the critic, "by an uncommonly kind, though not always very critical audience. The Queen was present, and the house was filled."

"The story told in the novel has been freely changed to suit the purposes of opera. It is said that Mr. Hardy acquiesced in these changes, expressing his distinct approval of Illica's new ending—the suicide of *Tess* by drowning after her repudiation on the wedding night by Angel Clare. The first two acts were musically very thin; the last two much stronger, though at times by melodramatic straining after effect. By far the finest part of the work is in the third act, which is preceded by a lovely pastoral interlude strongly reminding one of Charpentier at his best. Much of the opera evidently was composed under the influence of Puccini."

"After the third act *Destinn*, as *Tess*; *Zenatello*, as *Angel*, with the composer and the conductor, Maestro Panizza, were recalled six or seven times."

"The rôle of *Tess* shows *Destinn* to advantage. *Zenatello* is unfitted for the part of *Angel*, while *Sammacco* was much miscast as the brutal *Alec Durberville*, who ruins *Tess* between the second and third acts."

"The murder episode, which was the great feature of the play produced by Mrs. Fiske on the same subject, is omitted from the opera."

Vera Courtney at Massenet's Home

MEMPHIS, TENN., July 11.—Vera Courtney, a former resident of this city, who is singing at the Opéra Comique in Paris, has been signally honored by an invitation extended by Mme. Massenet to pay a visit to the home of the great composer. Miss Courtney has essayed the title of "Thais" with so much success that Massenet is now writing an opera especially for her.

From the Composer of "Poia"

CHARLOTTESVILLE, VA., July 10, 1909.

To the Editor of MUSICAL AMERICA:
I wish you every success with the paper you publish in such a dignified way. It should be well supported, and from its appearance I imagine it is.

ARTHUR NEVIN.

"The Dollar Princess," the new operetta to be heard here next season, has made a hit in Berlin.

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"ALL IS NOT GOLD THAT GLITTERS," SIGHS CARUSO

Life Contains Many Privations for World's Greatest Tenor—New York Engagement Is Arduous

PARIS, July 10.—Caruso, besieged by foreign correspondents, has given vent to his pent-up feelings, in which his sorrow was the "dominant seventh." Of course, the denial of the famous operation was the first lament. He then goes on to enumerate the disturbances of the even tenor of his operatic way as follows:

"Why should I not confess it? I have passed through a grievous period of physical and moral depression. First of all, I gave way too amicably to the solicitations of the director of the Metropolitan Opera House.

"New York opera is a mystery. This year, not content with the immense theater in New York, the directors are taking a leading part in three other theaters in towns three or four hundred miles apart. To put it shortly, in all four theaters Caruso was wanted to inaugurate the season. The subscribers insisted, the director begged, and I, as a good pensioner, consented.

"I sang then, to begin my Winter, eight times in public in ten days, without counting the long and trying journeys and rehearsals with full singing. Hence arose from the start of a season a vocal fatigue from which I could only free myself progressively.

"Then I had personal troubles, private chagrins. Alas! people envy me without knowing all my cares, without realizing the efforts I have to make over and over again to remain on a level with my renown. I am the man who will never be pardoned

for the slightest falling off. What an existence that inflicts on me! But I gain lots of money? But do you reckon as nothing the money I lose by not singing? For example, I set out for America with a splendid engagement—that's understood. I am ill, I don't sing, or I sing only a little, and I spend a lot of money over there while gaining very little.

"No, the public don't think of these things. I have my risks and uneasiness. I am not entirely happy.

"I bring back every year a million and a half (\$300,000) from my tours. Evidently that's not bad. But it won't be eternal. Perhaps five years longer, not more, and after that I shall stop singing in public because I wish to retire in full vigor, leaving only happy remembrances. My terms remain the same, except for some slight advantages by which I wish to profit, but I keep my rate of \$2,500 for an evening, because it is, when everything is taken into consideration, quite a reasonable figure.

"I am going to sing in Germany in the Autumn before returning to America, and I have signed for Monte Carlo with Gounsbrough for 1912."

Miss Castle Sings in New England Resorts

BOSTON, July 19.—Edith Castle, the contralto, will leave shortly for Maine, where she will begin a series of Summer engagements at Poland Springs. She will sing at a number of resorts in Maine and will then go to New Hampshire and Vermont.

D. L. L.

Lhévinné's Plans for Next Season

Josef Lhévinné, the Russian pianist, will play at four concerts in Mexico next January, later coming to the United States for a limited number of appearances.

MINNEAPOLIS TENOR FOR OPERA IN LEIPSI

George Meader Secures a Three Years' Engagement—Has Been Singing in Berlin



GEORGE MEADER

BERLIN, July 10.—George Meader, the young Minneapolis tenor, has secured a three years' engagement at the opera in Leipzig as buffo-tenor. He will sing such rôles as *Doncairo*, in "Carmen"; *Laertes*, in "Mignon"; *Mime*, in the "Rheingold," and "Siegfried"; *Kilian*, in "Freischütz"; *Giacomo*, in "Fra Diavolo"; *Jacquino*, in "Fidelio," and others, making his debut in September in the most difficult of all his rôles, *David*, in "Die Meistersinger."

Mr. Meader will be much missed in Berlin, where he has been acting as soloist and preceptor at the American Church.

Putnam Griswold, the popular American basso at the Royal Opera here, starts tomorrow on his vacation. He goes with a friend to the farthest point that the steamers touch, in the north of Norway, and from thence, knapsack on back, they intend walking daily farther north and into the wildest and loneliest parts they can find. They will be gone a month. Mr. Griswold feels the need of invigorating recreation

after the arduous work of the season just past, when he sang 120 times. L. J. P.

New York Mozart Club Incorporated

ALBANY, N. Y., July 18.—The New York Mozart Society was incorporated here for the purpose of giving musicales and concerts. It is capitalized at \$3,000. This is the society which was born, Phoenix-like, out of the ashes of Mrs. Adelaide Wallerstein's presidency of the Rubinstein Club, over which there was such merry war last Spring. She now holds the directorship of the new organization in company with Mrs. Marie E. Burns, of No. 2 West Eighty-third street, New York City, and Mrs. Alma W. Powell, of No. 915 President street, Brooklyn. Arthur Claassen, the Brooklyn leader, will conduct its concerts.

Dr. Harper Soloist at Sängersfest

APPLETON, Wis., July 19.—All eastern Wisconsin welcomed the opening of the big sängersfest held in this city on July 17 and 18. A male chorus of 500 voices and a mixed chorus of 100 voices were some of the features of the concerts, which were under the supervision of Engelbert Schueler. The soloists were Dr. William Harper, well-known basso, director of the Lawrence Conservatory of Music, at Lawrence College, and Bessie Marie Mayham, of Oshkosh, Wis. Männerchors from the eastern and central portions of Wisconsin were in attendance and participated. M. N. S.

Josephine Swickard Injured in Detroit

Josephine Swickard, the concert singer, closed her season at Lafayette, Ind., at the State Music Teachers' Association Convention, and while on a visit to relatives in Detroit met with a painful accident, slipping on the stairs. The attending physician has assured her family of her early recovery, when she will, accompanied by her sister, visit her family at their Summer home in the Northern Peninsula for a well-earned rest.

Bar Harbor to Hear Kneisel Quartet

BAR HARBOR, ME., July 17.—An important change has been made in the last of the concerts to be given at the Building of Arts. The Kneisel Quartet will play on September 4 instead of the operetta "La Laitière du Trianon," which was originally scheduled by the committee. The others include Corinne Rider-Kelsey and Albert Spalding, July 24; Henry Hadley, supported by an orchestra and soloists, August 4; Mme. Olga Samoroff, August 21.

Engelbert Humperdinck, the composer, conducted a concert of his orchestral works, including his "Moorish Rhapsody," at Wildunnen, Austria, a few days ago.

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ELECTED DIRECTOR OF LIEDERKRANZ ORCHESTRA

Paul Henneberg, Well Known as Conductor and Composer, Chosen by New York Society

Paul Henneberg, the conductor of the Twenty-second Regiment Band, and known as a composer, will direct the orchestra section of the Liederkranz Society for the coming season. This was confirmed at the last Board of Trustees meeting, when the recommendation of the orchestra section of the club was accepted. Mr. Henneberg's reputation promises well for improved results under his baton.

As leader of the Twenty-second Regiment Band Mr. Henneberg succeeded the



PAUL HENNEBERG

famous Patrick L. Gilmore and Victor Herbert. Formerly he was one of the best solo flutists in the country.

He was born in Bobersberg, Germany, in 1867, and was the son of an eminent musical director of that city. After his early years, spent under the tuition of his father, he graduated from the Royal High School at Berlin while still in his youth, and was selected as assistant conductor to Professor Ludwig Von Brenner. Later he spent several years in Stockholm, Sweden, whence he came in response to a call from the Mendelssohn Quintet Club of Boston, with whom he toured the American continent for four seasons.

Following this he went to the Apollo Club and Conservatory of Music at Winnipeg, Canada, remaining there until he accepted Walter Damrosch's invitation to become solo flutist of the New York Symphony Orchestra. The next year he joined Victor Herbert and his Twenty-second Regiment Band, and was at once selected as assistant conductor.

His compositions include songs, instrumental selections and various marches.

MUSIN HAS SUMMER SCHOOL

Noted Teacher and Virtuoso Is Busy with Many Professional Pupils

Since M. Ovide Musin, the eminent Belgian violin virtuoso and teacher, has announced the opening of his school for the violin he has had numerous inquiries regarding his Summer course. M. Musin, owing to the great demand for such a course, has remained in New York for the Summer season and has enrolled a large number of professional pupils.

Owing to the excellent method which this

teacher uses and the vast experience which he brings to his teaching, he is producing results which will undoubtedly have great influence in dispelling the erroneous idea that it is necessary to go to Europe to obtain the best instruction. Many students are studying with a view of correcting faulty previous instruction, bad positions of the bow arm and left hand, and with the expectation of undertaking concert work. Those who are professional teachers are fitting themselves for the work of carrying forward in other parts of America the method of instruction used by M. Musin. The excellent results obtained have caused great enthusiasm among the students.

ASSEMBLY WELCOMES SUMMER ORCHESTRA

Chautauquans Heard Many Excellent Programs During Past Week—Joint Recitals

CHAUTAUQUA, N. Y., July 19.—The orchestra reached Chautauqua on Monday, July 12, and was given a cordial reception at the evening concert. The young men who comprise it hail from the Eastern and Central States, and have the versatility to transpose their talents into forming a first-class band as well. The instrumentation of the orchestra is as follows: Violins, Messrs. Wrigley, Meissner, Schweinfest, Bickford, See, Rutter; viola, Heyser; cello, Mayer; bass, Schwartz; flute, Medicus; oboe, Roeder; clarinets, J. D. Cook (manager), Bennett; bassoon, Kohon; horns, Dana, Douglas; trumpets, Price, Hatch; trombone, Strickler; tympani, Fischer; drums, Beeson. Reinforcement is secured from several players in the Summer school, and for the important concerts Sol Marcossion, head of the violin department, officiates as concertmaster.

The orchestra is under the immediate direction of Mr. Hallam and the band under that of H. B. Vincent. The assembly forces, comprising the great chorus, soloists, organ and orchestra, give three concerts a week throughout the season, under the sole direction of Alfred Hallam. In addition, a semi-popular sacred concert takes place on Sunday evenings.

The Monday night concert opened with two light numbers by Von Blon and Scharwenka, which the orchestra played with precision and grace. The soloists, Mrs. Bowne, soprano; Miss Fiske, contralto; Mr. Batow, tenor, and Mr. Schwahn, basso, distinguished themselves and set an excellent standard in their program selections. Mr. Marcossion's excellent violinistic talent was heard in Wieniawski's "Legende." The rousing "Soldiers' Chorus," from "Faust," closed the program.

On Tuesday the great organ was heard in its opening recital. The instrument is known as the "Massey Memorial Organ," in memory of a Toronto, Ont., benefactor, and cost \$25,000. The organ chamber can be shut off from the auditorium by steel drop curtains, and is thus protected from exposure.

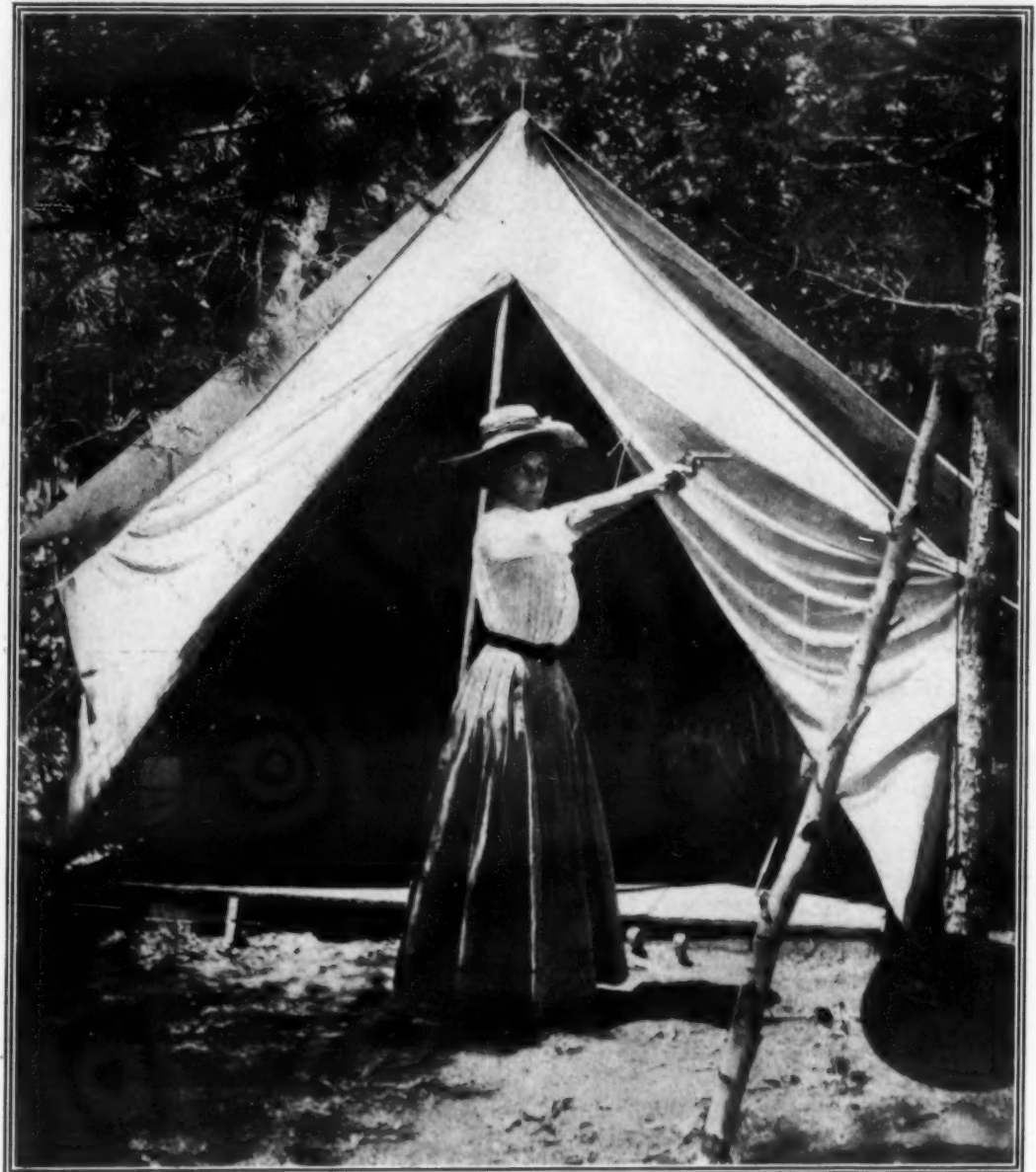
The resident organist is Henry B. Vincent, who is supplemented by visiting organists. The first of these was H. A. Wheelton, of Toronto, Ont., who gave two recitals. His taste inclines to the orchestral domain, in which he achieves many effective combinations. The climax of his work was reached in the finale from Dvorák's "New World Symphony," the dramatic mood of which was well sustained.

On Tuesday also occurred the second Sherwood-Marcossion recital. In the "Kreutzer Sonata" they demonstrated, as a result of their long continued association, how a perfect ensemble can be obtained while seemingly allowing each player complete individual freedom. The variations on the familiar theme were enthusiastically received. After the well-known Wagner-Wilhelm "Prize Song," Mr. Marcossion played Dvorák's "Humoresque" as an encore.

In the playing of Mr. Sherwood, a master of pianistic cleverness and brilliancy, there were entrancing moments in the "Gnomes' Dance" and "Waldesrauschen," by Liszt. Herman Chelius, by request, played one of his own compositions.

The Wednesday matinee opened with the "Mignon" Fantasia, by Thomas-Tavan, played with surprisingly good ensemble, considering the youth of the season, and with interesting variety of expression from the conductor, Mr. Hallam. But attention was centered in Wilson's Song Cycle, "Flora's Holiday." The ensemble and beautiful blending of voices of the present quartet were a genuine treat. The "Country Dance" was given with rollicking charm, and the round, "Buy, Buy," caught all with its humor. The solos were well done. Fred-

BOSTON VIOLINIST AT TARGET PRACTICE



Helen Reynolds, of the Reynolds Trio, Aiming at a Target Before Her Tent

BOSTON, July 19.—Mention was made in a recent issue of MUSICAL AMERICA of the interest in target shooting taken by Helen Reynolds, of the Helen Reynolds Trio, and the accompanying illustration shows Miss Reynolds in front of her tent engaged in revolver practice. She is spending the Summer in camp in a small town in Southeastern Massachusetts, and is having a delightful Summer. Her steady bow arm, which she uses with such ability in playing the

forever fussing over her nails, and always wore them pointed, saying: "I was born in China, and the least I can do is to wear my nails that way in honor of my native country."

Dresden has not yet heard "Madama Butterfly." It will be one of the Court Opera's novelties next season.

D. L. L.

erick Shattuck, at the piano, lent able support.

In the artist's song recital of Thursday afternoon Frank Croxton outdid himself in an admirable rendition of "Cæsar's Lament," by Handel. Of Marie Zimmerman's numbers "The Garland," by Mendelssohn, was sung with warm, rich timbre and fidelity to the *lieder* ideal. Charles Washburn exhibited wide range of interpretation, singing "Forever and a Day," by Mack, with much romantic charm.

A popular program, "Songs We Loved to Sing," was presented Friday evening in the amphitheater to a large audience. All old favorites were remembered and loudly applauded.

F. C. M.

Erie Boy to Sing in Opera

ERIE, PA., July 19.—Joseph E. Earhart, of this city, who is home after three years' study in Paris, has signed contracts for appearances in opera during the next five years. The coming Winter he will sing in opera at Marseilles, France, and will go from there to the Royal Opera Company at Covent Garden, London. In 1910 and 1911 he will sing with the Boston Grand Opera Company.

Auditorium and Organ for Richmond

RICHMOND, VA., July 19.—The project to place a \$30,000 pipe organ in the old Auditorium has resulted in the formation of an association which will erect a new auditorium to cost approximately \$250,000, and will install a great organ therein. The plan is meeting with much success, and it is probable that definite building plans will be made at once.

The pupils of Mrs. Edward Alden Beals, of Portland, Ore., recently appeared in recital. Those who sang were Myrtle Thompson, Lottie Banfield, Jessie Thompson, Gertrude Springer, Florence Gilmore, Mrs. J. G. Nichols, Agnes Harwas, Louise Backus, Lillian Gardner, Florence Leach, Nellie Tower and Mary Otten.

Among the many reminiscences told of the childhood days of Emma Eames her friends like to recall an attractive manicure set which she possessed. She was

forever fussing over her nails, and always wore them pointed, saying: "I was born in China, and the least I can do is to wear my nails that way in honor of my native country."

Dresden has not yet heard "Madama Butterfly." It will be one of the Court Opera's novelties next season.



The widow of Theodor Kullak, the celebrated piano pedagogue, is dead in Berlin, at the age of ninety-one.

Ferdinando Busoni

Ferdinando Busoni, father of the celebrated pianist, Ferruccio Busoni, is dead in Trieste, at the age of 75. He was a distinguished clarinet virtuoso.

Mrs. Alexander MacDowell

Mrs. Alexander MacDowell, the mother of the composer, Edward MacDowell, died early on Sunday morning, July 11, after an illness of three days, at Phoenixia, N. Y., in the Catskills. Signor Buitrago, MacDowell's first teacher, who is an old friend of the family, and has lived with them for fifty years, was present.

Adolphe Manoury

The death is announced in Paris of the well-known teacher of singing, Adolphe Manoury, of the Conservatoire, who spent two years in this country, returning to France in 1893. He was born sixty-one years ago and received his musical education at the Conservatoire, after which he was connected for a few years with the Opéra.



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THE MANY-SIDED HELEN WALDO



HELEN WALDO IN A UNIQUE POSE FOR A POST CARD

It has always been a recognized fact that singers devise more unique methods of notifying their friends of their continued existence than any other professional musicians. It remained, however, for Helen Waldo, the popular New York contralto, to find the most remarkable post card reminder of any of the artists. The above

picture represents Miss Waldo taken in several different poses at one snapping of the camera. The post card is a potent reminder of the many-sided qualities of Miss Waldo's singing, and is also suggestive of the charming personality of the singer, an attribute which, however, needed no multiplication.

THE VERY BAD BRASS BAND

A scribe in the New York Sun says that next to a good brass band he likes a very poor brass band. He continues:

"There is something about the music of a very poor band that always pleases me greatly. I don't suppose it's the discord exactly, nor yet the mere tumult; I guess it's the general riotousness of it, its freedom from all rule.

"That's it, particularly, I guess—its general emancipatedness, its complete, ecstatic, triumphant freedom from every form of restraint. Life commonly is such a constant uniform struggle within hard set bounds that any sort of freedom seems delightful.

"In this very matter of band music, now, you take the music of a good band. How long have its members had to struggle and

work to produce music like that? How many weary hours of practice, blowing the same notes over and over and over again until they have reached the desired perfection of execution? Do we like that music? Why, of course we do; we love it. It is soothing and grateful, suave and beautiful; it is altogether lovely, but it is music with gyves on it.

"Now, you take the music of the very bad brass band. How different! No slavery for you there, but freedom quite untrammelled; the whole band out of tune and no two instruments in harmony, each player with his eyes glued to his own notes and playing as he will, intent only on his own performance, the bass horn man blowing out thunder in massive if somewhat irregular chunks, the B flat cornet fairly

lacerating the atmosphere with desultory sections of resonant barbed wire, the baritone finding his horn plugged now and then, but blowing the note plugs out finally in a bunch that may not march up very well with the rest of the players, but that shows he's got the horn clear.

"Hear now the curious convolutions of unrelated sound produced by the trombone man; and listen—will you listen to the piccolo! Is not this the star of all the pounders of the sheepskin, the deadly earnest man that beats the big bass drum? Where could you find another such aggregation? Nowhere, probably—which to some folks may be pleasing, but not to me.

"I love to hear them play. It soothes, refreshes and stimulates me; it makes me take a joyous view; it is something out of the routine; a few minutes, at least, of something totally, absolutely different.

"Mine is not the hardest life in the world, and still it is, like most men's lives, more or less of a grind, and at times I long for freedom, and when thus I crave relief from care, from all the hard and steady grind of life, with its set and studied ways, why, then I find freedom and joy unmeasured in music unstudied and unbridled in the blessed uproar and chaos of a very bad brass band."

CHICAGO COLLEGE PUPILS

Piano, Vocal and Violin Numbers Given in Ziegfeld Hall Recital

CHICAGO, July 19.—The Chicago Musical College gave an interesting piano, vocal and violin recital by pupils of the school on July 17. The recital took place in the Ziegfeld Hall, and was attended by a great many out-of-town teachers studying at the school during the Summer months.

"La Fileuse," by Paff-Hanselt, was played in a scholarly manner by J. Francis Connors. The Jewel Song, from Gounod's "Faust," was sung by Mrs. J. G. Cunningham, a pupil of Herman Devries. This young soprano has a large, well-placed voice, and in this selection proved to be a vocalist of great promise.

Rose Vitto played the Air Varies of Vieuxtemps; Genevieve Schrader sang an aria from "Joan of Arc," by Tchaikowsky, and Belle Tannebaum was heard in two piano selections.

Rose Hiedenrich sang the "Danza," by Chadwick, and Charles Overholt, a young violinist, played two selections with skill. The last number, the Aria from Mozart's "Don Giovanni," was sung by Hugh Anderson. Mr. Anderson, who is coaching with M. Devries, has long been recognized as one of the best basses in the Middle West, and it was a great treat for the pupils to hear him in the famous aria. He rendered it with authority and praiseworthy enunciation.

COLUMBUS WINS ELECTION

Capital City Chooses Three Officers at State Musicians' Meeting

COLUMBUS, O., July 19.—At the recent election of the Ohio Music Teachers' Association Columbus was well represented. Amor W. Sharp, a prominent baritone, was chosen president; Ethel Keating, pianist, secretary-treasurer, and E. A. Kemmler, president of the Mannerchor Society, was appointed chairman of the executive board.

The latest accession to the Music Club Alcove of the library is a collection of music from Mr. P. W. Huntington, one of the most interested patrons of music, as well as one of the most substantial citizens of Columbus. H. B. S.

Every year the musical season gets a little shorter, says the New York Post. And the musician.

LONDON ORGANIST TO SUCCEED MILES FARROW

Dr. A. Madeley Richardson, Choirmaster Southwark Cathedral, Called to Baltimore

BALTIMORE, July 19.—Dr. A. Madeley Richardson, organist and choirmaster of the Southwark Cathedral, London, has been called as organist and choirmaster of Old St. Paul's Protestant Episcopal Church as successor to Miles Farrow, who recently resigned to accept a similar position at the Cathedral of St. John the Divine, New York. Dr. Richardson has been organist and choirmaster at Southwark, London, for twelve years. He is a graduate of Keble College, Oxford, and regarded as one of the most broadly cultivated church musicians in England. Dr. Richardson is a composer of distinction, both in the department of church music and part-songs. He is superintendent of music at Battersea Polytechnic and Clapham High School.

At the first rehearsal, Sunday, of the Columbia Symphony Orchestra, forty-five members were enrolled, with James Mather violinist, director. The membership is limited to fifty-five musicians. It is intended to give a symphony concert in the Fall.

A special program was rendered by the City Park Band at Druid Hill Park Wednesday evening, in memory of the late C. Dorsey Waters, former leader of the band, who died a year ago. The program was in two parts, and was conducted by Daniel Feldmann and Edwin L. Turnbull. During the playing of Chopin's Funeral March the musicians and audience stood with bared heads.

Mrs. Helen Eccles, of the Boston Ladies' Orchestra, which has been playing at Bay Shore Park this Summer, was suddenly attacked with acute appendicitis July 15 and was hurriedly operated on. It was stated at the hospital Sunday afternoon that Mrs. Eccles will recover. The Boston Ladies' Orchestra is receiving high praise for its work at Bay Shore Park, under the direction of Mrs. Belle Yeaton Renfrew. W. J. R.

Shortsighted—Wigg: Old Gotrox is devoted to music. There is a clause in his will leaving \$25,000 to establish a home for poor singers. Wagg: How inadequate. Twenty-five million wouldn't begin to house all the poor singers.—Minneapolis Journal.

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KUBELIK PLAYS HIS LONDON "AU REVOIR"

Another Piano Prodigy—"Broken Melody" Van Biene Gives a Recital

LONDON, July 12.—It was not in vain that Yolanda Mëro, the Hungarian pianist, tried out the innovation of giving a farewell recital at popular prices, for not only did Elena Gerhardt, the German *Lieder*-singer, follow her example, but Jan Kubelik, too, adopted the plan for his last appearance for this season. This took place at Queen's Hall on Saturday afternoon. It was an *Auf Wiedersehen* until the Autumn of 1910.

The popular, grave-visaged Bohemian was in his best form, and the audience was quick to realize it and respond fittingly. As a little compliment to his accompanist, Ludwig Schwab, he played the latter's "Berceuse Écossaise," an attractive little thing in which the essential Scotch spirit is happily caught. His other numbers were Spohr's Concerto in A Minor, Wienlawski's Concerto in D Minor, a Paganini Caprice and the "Nel cor piu non mi sento" and Randegger's "Bohemian Dance." It is a rarity to hear a singer at a Kubelik concert, but that did not prejudice the audience's attitude towards Edna Thornton, who contributed the "Voi che sapete" from Mozart's "Marriage of Figaro" and a Verdi aria.

Effie Kalisz is the name of the newest *Wunderkind* let loose upon long-suffering London. This one, like Ernst Lengyel von Bagota, is a Hungarian, and it must be said for her that the listener is less diverted by the merely sensational element in her playing and more inclined to take her seriously than in the cases of most of the others of the "wonder-child" species. Her second recital was no less successful than her first. On this occasion the understanding and lucidity of expression that characterized her reading of Bach's Prelude and Fugue in D Minor, and the clarity and crispness and significance of her playing of Mozart's Concerto in D Minor made a profound impression on the most hardened of critics. In Chopin she was, naturally, less at ease—to a child of her years the romanticism of the great Pole is a closed book. But Liszt's "Nightingale," Tchaikowsky's "Humoresque," Grieg's "Schmetterling" and "Au Printemps" and a Waltz, an Intermezzo and an Impromptu by Kargonoff were well within her powers.

Theater-goers in America who have seen and heard August Van Biene in "The Broken Melody" will be interested to hear of the 'cello-playing actor's excursion into the domain of serious art. At present he is filling an engagement at the Coliseum in a one-act playlet entitled "The Master



AUGUSTA ZUCKERMAN

Young Pianist Who Will Make a Tour of America During the Coming Season

Musician," but Thursday afternoon, in company with the New Symphony Orchestra, Landon Ronald, conductor, he took possession of Queen's Hall for his first recital in London in a program of "modern *musique de salon*." It was a motley list of compositions, but his audience seemed to find enough of the "modern *musique de salon*" enjoyable under his hands to make the concert a satisfactory experiment.

The program contained Böellmann's familiar "Variations Symphoniques," a Capriccio by Percival Goffin, played for the first time here, Schubert's "Ave Maria," the Intermezzo from Lalo's Concerto, Kücken's arrangement of the old German song "Gute Nacht," a paraphrase of the "Evening Star" air from "Tannhäuser," Van Biene's "Valse Sentimentale," a Bach Courante, Casella's "Serenade Neapolitan" and Dunkler's Tarantella.

At this recital Van Biene introduced the new auxeto 'cello, in which an invention made by the Hon. Charles A. Parsons is utilized, compressed air being used to strengthen the tone of the instrument. The musicians present were divided in their opinion as to the virtues of the invention.

Maud Bell, the young 'cellist who recently made a concert tour of the principal cities of Canada, is in London for the latter part of the season, playing at private musical functions.

Blanche Marchesi leased the Court Theater for the annual operatic concert of her

pupils. Scenes were performed in costume from "Carmen," "Lakmé," "Lohengrin," "Hänsel und Gretel," "Le roi l'a dit," "Orpheus," "The Merry Wives of Windsor" and "The Daughter of the Regiment."

Welsh Music in London

LONDON, July 9.—The Welsh bards celebrated the ritual of the Gorsedd, opening the national cisteddod, in Kensington Gardens, yesterday. The best singing was heard in the chief choral competition, in which the first prize went to the Carnarvon Choral Society, and the second to the Llanelli Choral Society.

Maud Powell at Knoxville

Maud Powell, the violinist, is playing at the Knoxville Festival this week. This is the third successive year Mme. Powell has been engaged as soloist at these important concerts—a fact which testifies to her popularity in the South.

Ernst von Dohnanyi, the Hungarian pianist and composer, has written the music for a pantomime, "Pierrette's Veil," by Arthur Schnitzler, which is to be produced at the Dresden Court Opera next season.

The new Russian tenor Jadlowker, who comes to the Metropolitan next Winter, recently won a new success as *Tamino* in Mozart's "Magic Flute," at Karlsruhe, Germany.

AUGUSTA ZUCKERMAN WILL TOUR AMERICA

Young American Pianist Will Appear Under the Management of J. E. Francke, of New York

Augusta Zuckerman, a young American pianist only just of age, will tour this country under the management of J. E. Francke, the well-known impresario. Miss Zuckerman, who, in addition to her pianistic talents, is one of the most beautiful women on the concert platform, created little less than a sensation on the occasion of her recent appearance in recital in London. According to foreign papers, she was received with great applause and was accorded an ovation.

Miss Zuckerman, who has played with the Pittsburgh, Philadelphia, Young People's Symphony and other orchestras, was a prize pupil of Alexander Lambert, of New York, and studied later with Leopold Godowsky in Berlin. After her lessons were finished with this famous teacher she undertook tours of Germany, Russia and France, being received in each country with great favor. She is a brilliant player and performs with an intelligent understanding of the contents of a composition. She possesses much ability as a composer, and has to her credit several works of interest.

While Miss Zuckerman will play with many of the great organizations of the country, she will devote much time to the giving of recitals, a form of concert work for which she is well fitted. It is expected that, since Miss Zuckerman exemplifies in her playing so much that is excellent and so much that will prove of interest to the piano student, she will be engaged for numerous recitals in colleges and music schools throughout America and Canada. A lengthy tour is being booked for her, many engagements having already been made.

Singer Stricken Dumb on Stage

Boston, July 14.—Charles J. B. Pacquette, of New Bedford, was stricken dumb while singing his second song of what might be considered his first theatrical engagement. Pacquette went on one of the local musical moving picture hall's stage on Monday and sang his first number, receiving much applause for the quality of his work. Es-saying the second song he was obliged to leave the stage after several attempts, being unable to utter a single note. For forty-eight hours he has been unable to speak. The physicians are baffled.

In celebration of the hundredth anniversary of Schumann's birth, next June, the city of Zwickau, Germany, where the great composer was born, has decided to hold an elaborate Schumann Festival.

Yvette Guilbert has been giving three matinées covering an exhaustive range of "rare and curious balladry" in London, assisted by a pupil of hers named Mona Gondre.

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Marie Stilwell-Hagar, a Popular Contralto, Will Tour Next Season

Marie Stilwell-Hagar, a contralto who is known in every part of America because of her frequent appearances at the festival concerts in Ocean Grove, will appear more frequently in oratorio and concert during the coming season, and will greatly extend her activities to the field outside of New York and the surrounding cities. Owing to the demand for her services in the East, Mrs. Hagar has been unable to take long tours, but during the coming season she will go as far west as Chicago and will fill many engagements in the Middle West.

Mrs. Hagar is the possessor of a contralto of excellent quality, which she uses in a manner to display its natural beauty. Her control of tonal quality and her power of sustaining a legato passage are attributes which have enabled this singer to gather a large personal following. This is made evident by the fact that for seven consecutive seasons she appeared at the Ocean Grove festivals and sang the contralto rôles in the most important works with the greatest artists of America and Europe. Her work was not confined to oratorio, for she frequently sang with orchestral accompaniment at the great "star" concerts. Her last appearance at that resort was with Edwin Lemare, the great English organist, whom she assisted in concert.

Mrs. Hagar has occupied several important church positions in New York, winning them through competition with many singers of much greater reputation. Coming to New York in 1901, she was engaged a week later as soloist at the Washington



MARIE STILWELL-HAGAR

Contralto, Well Known in the East, Who Will Undertake Tour Through the Middle West

Avenue Baptist Church, and since then has sung at the Hanson Place M. E. Church and at the old First Dutch Reformed Church.

companion. Her playing is always sympathetic, never obtrusive, but is, at the same time, observant of the proper balance between the melody and the accompaniment.

Reinold Werrenrath, baritone, and Charles Kitchell, tenor, both came as strangers to Ocean Grove audiences, but it is not likely that their appearances here will cease with this first visit, for they were accorded unmistakably cordial receptions. Mr. Werrenrath's incisive tone quality carried well in the great auditorium, and his several selections caught the fancy of the audience so that he was heartily encouraged. Mr. Kitchell displayed a tenor of excellent quality and sang with much fineness of finish. Though not a singer of the robust type, Mr. Kitchell is not devoid of temperament, and sang an aria from "Martha" in a most satisfying manner. He, too, was accorded many recalls, and was compelled to respond to encores.

Ocean Grove Summer audiences dearly love novelties, and when the novelty consists of a most attractive girl who plays the trumpet in a way that surpasses anything of the kind ever heard here, the applause is spontaneous and genuine. That kind of applause greeted Edna White at the conclusion of her trumpet solo, in which she showed an astonishingly smooth and sympathetic tone and a brilliant bravura style. She bids fair to become a virtuoso of the first rank.

A notable change in the amount of applause which greets the orchestra is shown this year. In previous years the applause was saved for the great soloists, but now it has become quite the fashion to show an appreciation of the orchestra commensurate with its excellent playing. Adam's "If I Were King" overture was played at these concerts for the first time, on Saturday, and was warmly applauded. The orchestra has improved in the tonal quality of the strings and has a certain crispness of attack that is making it more like a professional organization. Tali Esen Morgan did some of the best conducting of his long career at this concert, especially in the accompaniments to the arias.

A. L. J.

Melba's Son Is Divorced

LONDON, July 12.—In the divorce proceedings brought by Mrs. Ruby Armstrong against her husband, Nesbit Armstrong, only son of Mme. Melba, the decree has been confirmed and made absolute by Justice Bingham. It will be remembered that the marriage took place in 1906, and was one of the notable events of the season, Phoebe Georgina F. Frances Ruby Otway being the only daughter of Colonel and Mrs. Jocelyn Otway, of Park-lane. She was a particularly beautiful girl of eighteen at the time of the marriage, and Mr. Arm-

strong a handsome youth of twenty-one. After their marriage they went together to the United States, then returned to England, and finally went to Australia. Mrs. Armstrong complained throughout of her husband's cruelty and ungovernable temper.

AMERICANS IN LONDON

Giulia Strakosch and Leon Rennay Appear with May Mukle, the 'Cellist

LONDON, July 12.—Giulia Strakosch recently gave a concert at Steinway Hall. Assisting were Leon Rennay, the celebrated American baritone who has caused such a furor in Europe; May Mukle, 'cellist; Signorina Cotta, Henry Ainley, the English actor, and the Iberia Trio.

A brilliant audience was present, among whom were Lillian Russell, Julip Opp, William Faversham, Signor Bosco, the Misses Sassard, Suzanne Sheldon and Edna May.

Miss Strakosch scored another success with her fine interpretation of several modern Italian arias and a fine stage presence.

Mr. Rennay and Miss Mukle were also heartily applauded for their masterly renditions.

Colonel Protects National Anthem

SEA GIRT, N. J., July 20.—Col. Henry W. Freeman, of the First Regiment, last night stopped the band playing "The Star-Spangled Banner" as a part of a medley. Today Col. Freeman explained that "The Star-Spangled Banner" is the National Anthem, and should not be played except as prescribed under the military regulations.

He said he did not approve of its being played in any other manner, and especially as a part of a hodge-podge of airs.

"Parsifal" Monopoly Broken

The resolution of the Association of German Theater Managers to leave "Parsifal" to Bayreuth even after the expiration of the copyright, will not continue that monopoly after all. The resolution was rushed through without proper discussion and consideration of the situation. Angelo Neumann, of Prague, intends to produce "Parsifal" in 1914, and his example will be followed by other managers not in the association of managers.

George A. Walter, the American tenor, distinguished himself in a performance of Haydn's "Creation" in Zurich recently.

HOLD UP CONTRACTS OF TWO OPERA STARS

[Continued from page 1]

as far as the present was concerned, and on the strength of that he ratified her contract for the coming season at the Manhattan.

"It was true," said Hammerstein, "that she had broken her old contract with Gregor, but in the ingenuousness of the artistic temperament she altogether forgot to tell me that she had immediately signed a new one."

Accordingly she will have to sing there as soon as her New York season is completed. For that reason I have delivered her the ultimatum that if she expects to sing at the Manhattan that new contract will have to be fractured.

The impresario went on to cite the cases of others, "who are disappointed if they cannot sing twelve months a year."

"The ridiculous prices paid to singers," he said, "would have some excuse if they could appear only during the New York season, as they did formerly. Then they sang a few times in London or Paris at the utmost. Now they expect to go to South America and sing all Summer, or else to Berlin and sing for two months in the Spring and Fall, resting only in August. But that will not go at the Manhattan. I engaged Bassi for my first season and he made a success. The next season he sang for three months in South America and came back to me without any voice. I never re-engaged him. This Summer Miss Garden and Renaud were repeatedly announced to sing, but they could not. They were tired out by the long New York season."

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CONSTANCE BALFOUR

Singer for Whom Mme. Marchesi Predicted a Brilliant Career

Constance Balfour, a well-known soprano, will make an extensive tour of the West this coming Fall. She has engaged a company to assist her, and the organization will be known as the Constance Balfour Concert Company. The tour is to begin in Southern Texas and extend through that State into Louisiana and then into Arkansas, Oklahoma, Kansas, Nebraska, Utah and the Coast States. Although the season is not yet far advanced, over twenty weeks have been booked, and it is probable that the season will be entirely filled before the tour begins.

Miss Balfour is a native of Michigan and studied in Paris and Berlin under Sbriglia and Heineman. On her recent tour through the South she was received with great enthusiasm, and was at once reengaged for reappearances in many of the cities in which she appeared. She possesses a voice of large range and power and a pleasing personality and stage presence. No less an authority than Blanche Marchesi has predicted a brilliant future for her.

The other members of the company are Henri La Bonte, tenor, a pupil of Sbriglia and Victor Maurel; Helene von Sayn, a young Russian violinist, who plays brilliantly, and Harriet Bacon MacDonald, pianist and accompanist.

Guests of Troy Vocal Society

Leopold Winkler, Leo Schulz and Arthur Claassen accompanied the Troy Vocal Society to the Hotel Champlain, Bluff Point, Adirondacks, where they will remain for one week as guests of this society. Mr. Winkler and Mr. Schulz have been engaged to play at this hotel on Tuesday and Wednesday.

Gabrilowitsch Much Improved

Ossip Gabrilowitsch, the Russian pianist, who has been confined at the Manhattan Eye and Ear Hospital with mastoiditis, is now reported to be very much improved. He will leave the hospital within a few days, but lack of strength will not permit any tax on his powers for a number of weeks.

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THOMAS ORCHESTRA AT CHICAGO'S RAVINIA PARK

Director Stock and His Men Begin
Short Engagement—Choral Society
at Bismarck Garden

CHICAGO, July 19.—The Thomas Orchestra opened a two weeks' engagement at Ravinia Park last Monday evening. The program had been prepared with great skill by Director Frederick Stock, and the performance of each number reached the standard for which this organization is noted. The "Huldigung's March," of Wagner; Goldmark's overture, "The Spring"; the D Minor Symphony and "Abendlied," of Schumann; the Suite from the Ballet "Casse Noisette," and "The Humoresque," of Dvorák, arranged by Stock, were all played admirably. Tchaikowsky's Suite No. 3, Theme and Variations, concluded the program.

The Irish Choral Society opened an engagement at the Bismarck Garden Thursday, July 15, appearing in conjunction with Ballmann's Band. Judging from the success of the concert, a long engagement at the Garden for this organization is likely. Ballmann has become a favorite at "The North Park," and his band will stay until the closing of the season. This will be the first time in the history of the Garden that only one band will have been used during the entire season. R. D.

FRENCH PATRIOTS CELEBRATE

St. Louis Observes the Fall of the
Bastille as a Holiday

ST. LOUIS, July 17.—The anniversary of the fall of the Bastille was celebrated here Wednesday by two French societies. The entertainments took place at Forest Park Highlands and the Coliseum. At the Highlands the musical numbers consisted of "Salut a la France," sung by Florence Miller; also "The Marseillaise" and the "Star Spangled Banner," by the Misses Ehrmann and Miller. Cavallo's Band played a French program. At the Coliseum Luella Webb sang the "Marseillaise" and Mrs. M. Skrainka sang "Salut a la France," with the accompaniment of the First Regiment Band. Large crowds were in attendance at both places.

David Montagnon, who will have charge of the publicity, promotion and management of the St. Louis Symphony Orchestra for Loudon Charlton, arrived in the city on Thursday last, and will make his headquarters at the old office of the society with the Bollman Piano Company. The last announcement made by the society is the securing of Maud Powell for one of the subscription concerts. This leaves three additional soloists to be secured.

Robert Patterson Strine has resigned from the Lindell Avenue Methodist Church to accept the position of director of music at the Maple Avenue Church, of the same denomination. H. W. C.

Metropolitan's Walls Need Repair

Justice Giegerich, of the Supreme Court, gave orders this week to the Superintendent of Buildings to take steps to repair the walls of the Metropolitan Opera House, which are cracked on the Seventh avenue side, as are the stage house walls at the sixth story.

LOIE FULLER AND HER PUPILS



"La Loie" and Three of Her Students Practising in the Park of the Flammarion Château

Loie Fuller, the popular favorite of the American people and a rage in Paris for the past ten years, is now in the latter city preparing for her tour of America under the personal direction of the concert manager, M. H. Hanson. The latter has provided a large orchestra and specially engaged conductor, who will begin rehearsals early in the Fall.

The accompanying illustration shows the great danseuse and three of her pupils, taken in the park of the Flammarion Château. A lesson is in progress. Her method is to study the individual pupil and therefore to know each one's predilections and individualities that need cultivation to produce the much desired originality.

Each pupil is taught in a manner which makes her realize that she can originate something of which in the doing no one can quite approach her. The teacher discovers the particular kind of expression and dancing that suits a pupil, and by the cultivation of this penchant freedom and self-reliance are secured.

The so-called "faults," when understood, are frequently just the things most worthy of development. To the teacher less com-

prehending, who seeks to eliminate these idiosyncrasies, there is in consequence a task resultless and difficult.

For example, "La Loie" has a little girl who holds her head to one side; another who turns one foot slightly in; another who slightly closes her eyes when looking at some one intently; another who is slightly stooped. These imperfections, being individual and personal, are not discouraged, but allowed to express originality.

"La Loie" learns that the girls play certain parts at certain moments. Her motto in teaching is to make the child express self.

Two interesting programs which will be given during her tour follow:

Mendelssohn's "Midsummer Night's Dream"—1. Scherzo. 2. Elfen Dance (illustrated by her children). 3. Lied. 4. Intermezzo. 5. Nocturne (solo, Leslie Griffin, one of La Loie's Muses). 6. Funeral March. 7. Finale. 8. Wedding March. Spring Song introduced.

La Danse—Butterfly, Grieg (illustrated by her children); Serenade, Schubert; Shadow Dance, Meyerbeer; Rond de Turc, Mozart; Ave Maria, Bach-Gounod; Peer Gynt Suite, Grieg; Valse Caprice, Rubinstein.

Nordica Wins Queen's Praise

LONDON, July 19.—Lilian Nordica and her fiancé, George W. Young, were the guests of Consuelo, Duchess of Manchester, at her country place, Kenry House, Kingston-on-Thames, from Saturday till Monday. On Saturday evening the Duchess invited a distinguished company to meet Mme. Nordica, and on Sunday evening the Queen came, accompanied by Princess Victoria. At the Queen's request, the prima donna sang several songs to her own accompaniment, which resulted in a request for more by the Queen, followed by compliment.

Edwin Lemare Again in Ocean Grove

OCEAN GROVE, N. J., July 21.—Edwin Lemare, the English organist, who gave a series of recitals on the great auditorium organ at this resort last year, appeared here in recital on Monday evening, July 19. He was greeted by a large audience, and was liberally applauded. The program contained the Bach Toccata in F Major, the Boccherini Minuet in A, the first movement from the player's own Symphonic Poem, "From the West"; the vespers from the third act of "Lohengrin," Chant de Bonheur, Lemare, and the "Tannhäuser" overture. An interesting feature of the concert was the improvisation on a theme set by the audience. A. L. J.

Sioux City Musicians Graduated

SIoux CITY, IA., July 19.—The commencement exercises of the graduating class of Abby A. Lawrence's music students took place at the First Baptist Church on the evening of June 22. The graduates were Misses Lulu Lutz, Laura May Hoffmeyer and Esther Leone MacFarlane, and Mmes. Elbert John Dannatt and Edward Adolph Hieby. The program served to show to what good ends Miss Lawrence had artistically striven. The participating pupils showed musical insight and technical mastery, and both instrumentally and vocally succeeded admirably in making every one of the large audience glad of their presence.

New York Singers at Atlantic City

ATLANTIC CITY, N. J., July 19.—Cecil James, tenor; Helen Noldi, soprano, and Achille Alberti, baritone, all of New York, gave an informal musicale at the Hotel Bothwell. They also appeared on Sunday evening with Martini's Symphony Orchestra at the Steel Pier. Over 3,000 people attended the latter concert. L. J. K. F.

Camille Saint-Saëns has been requested to compose a national anthem or a national march for the reign of the new Sultan of Turkey.

E. D. JORDAN EXTOLS BOSTON'S RUSSIAN STARS

Has Praise for Henry Russell, the Manager—Forecasts "Hub's" Great Operatic Season

BOSTON, MASS., July 18.—Eben D. Jordan has returned from a two months' trip abroad with sanguine spirits for the success of the "Hub's" operatic year. In an interview he enthuses over the singers corraled by Henry Russell, the manager.

"The great thing in an operatic way in Paris just now is the fuss over the Russians," he said. "The Russian season has been a tremendous success."

"Boston will hear some of these Russian stars. We have engaged Lydia Lipkowska, soprano prima donna of the St. Petersburg company."

"After singing at the Theatre Chatelet she was invited to appear at the Opéra Comique, and then at the Grand Opera House. She sang in 'Lakmé' at the Comique, creating a furor. She duplicated that success when she sang the rôle of Juliet at the Grand Opera House."

"Lipkowska was pronounced the find of the operatic season. Impresarios were after her. She will sing in 'Lakmé' in the opening week of the Boston opera. Nivette, I believe, will sing in 'Lakmé' with Lipkowska the opening week here."

"We will also have the Russian baritone, Baklanof, who came to Paris from the Royal Opera House in Moscow. Boulogne, the French baritone, is also engaged."

"Yes, there seems to be a lively interest there in what we are doing. Of course, our reciprocal relations with the Metropolitan Opera Company of New York are valuable to us, both here and over there."

ORGANIZES WOMEN'S CHORUS

Washington (D. C.) Musician Inaugurates a New Movement

WASHINGTON, D. C., July 19.—A movement has recently been inaugurated here by Otto Torney Simon, vocal teacher, to organize a women's chorus, the chief object of which will be to give a series of concerts for the benefit of the Playground Association. There will be weekly rehearsals, and once a month the club will listen to a discourse on art and its allied branches. Another evening during the month will be devoted to a selected program by local musicians. With Mr. Simon as director, the officers are: Mrs. Allen Brannigan, president; Mrs. Parker, treasurer, and Katharine Emery, librarian.

Mrs. Elsie Bond Bischoff, widow of Dr. John W. Bischoff, is presiding at the organ of the First Congregational Church, where her late husband was organist for thirty-two years. Mrs. Bischoff will hold this position until the Fall, when the permanent organist will be appointed.

Clarine McCarty, who for several years past has been studying piano at the Scharwenka Conservatory of Music of Berlin, is on her way to this city after gaining high honors in her class. She had the distinction of being one of the two pupils chosen to represent the conservatory in a contest for a one thousand dollar piano, but, owing to an injury to her thumb just previous to the concert, she was unable to take part. She will be heard in Washington on her return. W. H.

Hermann Gura, of Schwerin, director of the Summer season of opera at the New Royal Opera House, Berlin, has announced his engagement to one of his sopranos, Anni Hummel, whose *Elsa* and other Wagnerian rôles have brought her into prominence of late.

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The Austrian Singing Society is planning an excursion to Rockland Lake Park, New York, for the latter part of July. President Plechner expects that a large number of members and their friends will attend.

Helene von Sayn, the Russian violinist who recently came to America, will shortly make a tour of the South. Miss von Sayn will make several appearances at Ocean Grove, N. J. She is the daughter of a noted Russian General.

Joseph Pache, director of the Baltimore Oratorio Society, is the guest of Asger Hamerik, in Copenhagen, Denmark. Mr. Hamerik was formerly director of the Peabody Conservatory of Music, and is well known as a composer.

Leo Tecktonius, the New York pianist, is now at his Summer home, in Wisconsin, and manages to spend a day every week in Chicago visiting friends. He recently arranged with Max Rabinoff for a series of concerts under the latter's direction.

The large chorus choir of the First Methodist Church, of Erie, Pa., closed its year's work with a concert under the direction of Harry Waithe Manville on June 25. The concert was largely attended and was a fitting close to a season of excellent work.

David Palmer Christian, organist at Hyde Park Presbyterian Church, Chicago, a pupil of Clarence Dickinson, will spend his vacation at Ludington, Mich. Upon his return he will dedicate the new organ recently built in the Methodist Church at Watseka, Ill.

Miss Bertha Baur, directress of the Cincinnati Conservatory of Music, and her sister, Wanda Baur, left that city on Wednesday last to spend the Summer vacation in Europe. They will return in the early Fall in time for the opening of the school year.

J. Hermann Thumann, music critic of the Cincinnati Enquirer, has returned from a short stay in Europe. Mr. Thumann, who heard Stokowski, the new director of the Cincinnati Orchestra, conduct a concert in Paris, is an enthusiastic supporter of the young musician.

The Saturday Club, of Sacramento, Cal., has secured Horatio Connell, the distinguished American baritone, who returns to America next season, for a recital in their course. They have also engaged Albert Rosenthal, the cellist, for a recital on October 11 next.

Greta Rost, contralto, was one of the soloists with Rafael Cavallo's Orchestra at one of the popular Summer concerts which this organization is giving in Denver, Col. Miss Rost, who has a voice of much power and of beautiful quality, will shortly go abroad to pursue her musical studies.

Brooks Parker, the first flute of the Seattle Symphony Orchestra, appeared as soloist at a recent concert at the Alaska-Yukon-Pacific Exposition. The number performed was the Minuet from Bizet's "L'Arlesienne" suite. Mr. Parker has been with the organization almost from its inception.

Florence Bettray, a pianist and composer of Racine, Wis., recently gave a recital in that city with the assistance of Lily Hansen, Louise Rowlands and Carl Schulte. Each number evoked much applause, and many encores were demanded. The recital was one of the musical events of the season.

The Villa Marie Academy, of Erie, Pa., graduated several pupils at the recent commencement on June 24. Much credit is due to Sister Euphemia, director of the music department, for the excellent work done at the commencement concert. This school has long been noted for the thoroughness of its musical work.

Mme. Carlos Sobrino, a former resident of Denver, Col., but more recently a prima

donna singing at Covent Garden, London, Eng., has returned to her home city for a short visit, and will sing with the symphony orchestra at one of the popular concerts at Elitch's Gardens. Mme. Sobrino is well known on the operatic stage abroad.

Jessie Dewell, of New Haven, will introduce music into the course of study for boys at the Brunswick School, Greenwich, Conn., next season. The engagement is the result of a lecture delivered by Miss Dewell on the Fletcher method of musical instruction. She has had great success with her classes in various places near New Haven.

The Eichenkranz Singing Society, of Baltimore, has elected the following officers: President, George Billing; vice-president, John Kressler; secretary, Henrich Gieseking; financial secretary, Alfred Kuntersberger; treasurer, Joseph Luethe; music committee, Joseph Luethe, Jacob Russ, John Bauer, Herman C. Herder; musical director, George W. Poehlmann.

The closing exercise of the Wastenaw Branch (Emily Rose Haungs, principal) of the Perkins National College of Music took place last Saturday afternoon in the rooms of the college in Chicago. Twenty-five pupils took part in the exercises, competing for silver and gold prizes. Miss Haungs has successfully managed the branch school for the past ten years.

When Mme. Lehmann comes to America next season to present her famous music she will be accompanied by Miss Palgrave-Turner, contralto, who has toured with her through the English Provinces as one of the principal interpreters of her music. Miss Palgrave-Turner is an English woman, who is very highly spoken of by the critics for her concert work in London.

Hannah Cundiff, formerly supervisor of music in the Madison, Wis., public schools, and a musician of well-known ability, has attracted much attention because of the excellence of her work at the State Normal School, Oshkosh, Wis. Miss Cundiff completely revolutionized the teaching of music in the school, and trained a chorus of 500 voices that responded absolutely to her direction.

Mrs. Josephine Zipperlen, the well-known contralto and teacher, of Irvington, N. J., sailed recently for Europe. She will spend several months in Paris studying with Frank King Clark in his special teachers' course, and will also take daily lessons of Dr. Franklin Lawson, who will also be abroad during the Summer. Mrs. Zipperlen has been most successful in her teaching during the past season.

Ernest R. Kroeger, pianist, of St. Louis, gave a piano recital at the Missouri State Music Teachers' Association in St. Joseph on Friday, June 25, assisted by Joseph A. Farrell. The program was devoted to compositions by Mr. Kroeger, whose works were represented by a sonata for piano and three songs, and works by Mendelssohn, Schumann, Liszt, Chopin, Weidig, Busch, Ravel, Sgambati, Rubinstein and Grieg.

Hendrika Troostywk, violinist, a daughter of Isidore Troostywk, of the Yale University School of Music at New Haven, Conn., played at a musicale given at the Columbia Summer School in New York. The audience numbered over 2,000 and was most enthusiastic. Miss Troostywk was assisted by Annie Louise David, harpist; Edith Porter Kraft, soprano, and William J. Kraft, who is organist of the Summer session of the Columbia Music School.

John Lammers, the oboe player of the City Park Band, of Baltimore, recently passed a competitive examination for the position of oboe in the newly organized Cincinnati Orchestra. Mr. Lammers was with Sousa's Band for three years, and formerly with the Peabody Orchestra, under the leadership of Asger Hamerik and Adam Itzel. He is an accomplished musician, having been a pupil of Max Eller and Adam Itzel.

Bessie Munson, recently soprano soloist at St. James's P. E. Church, Atlantic City, N. J., and a member of the Crescendo Club, the foremost musical organization of that resort, is an expert whistler and includes in her programs many compositions by the greater composers. She recently appeared in two recitals at Wareham, Mass., and in recitals in New York and elsewhere. Her selections were taken from the works of Chaminade, Arditi, Verdi and others.

Certain of the pupils of Winifred Eggleston, teacher of voice, and Henry B. Vincent, organist, appeared in recitals on June 29 at the Simpson M. E. Church, Erie, Pa. The programs were presented in the afternoon and evening, and consisted of vocal, organ and piano numbers. The various selections demonstrated suitably the talents of the performers, and showed a commendable thoroughness in training. Mr. Vincent is the organist at the New York Chautauqua.

Mrs. Edwin E. Beardslee, soprano, of Waterbury, Conn., gave a recital at the Bungalow, Branford, Conn., on July 11. The accompanist was Gerard Chatfield, also of Waterbury. Mrs. Beardslee's program was comprehensive in its arrangement, and included songs by Gounod, Tosti, Schubert, Lane, Rubinstein, Chatfield, Schumann, Al-litsen, Tchaikowsky and Bohm. The various numbers were sung in excellent style and the singer displayed a voice of fine quality.

John Towers has again undertaken the direction of the vocal department, Forest Park University, St. Louis. This makes Mr. Towers's seventh year at the university, and the fiftieth of his unbroken professional activities as vocalist, vocal teacher, writer, composer, editor, music critic, director, adjudicator, examiner, lecturer and Shakesperian reciter and reader. Mr. Towers will teach all through the Summer, and coach vocal aspirants for the operatic stage, concert platform and church choir.

The Arion Singing Society, of Baltimore, elected the following officers: President, George Leffert; vice-president, Henry Gorschboth; secretary, Henry Schleisner; financial secretary, Gustav Gleichmann; corresponding secretary, Gottlieb Sperr; treasurer, George Filling; first librarian, Henry Reinhardt; second librarian, Robert Schmidt; musical director, David S. Melamet; assistant musical director, Harry Neu; music committee, George Muhley, George Midwig, Peter Huether, Theodore Weinert.

An elaborate musical program has been prepared for "Journalists' Club Week" at Electric Park, Baltimore, July 26 to August 1, inclusive. The program will include the German United Singers of Baltimore in a grand chorus of 500 voices, and on Sunday, August 1, a sacred concert will be given by a band of 100 picked musicians from the Baltimore Musical Union, under the direction of Daniel Feldmann, director of the City Park Band. Frederick H. Gottlieb, honorary president of the Journalists'

Club, is chairman of the committee in charge of the sacred concert.

The Shuberts have announced the completion of the cast for "The Paradise of Mahomet," which will be one of their early Autumn attractions in New York. Ralph Herz is to be the principal comedian in the production. The opera is in three acts, and will be presented with all the original music by Planquette, whose last score it was. The piece was produced with great success in Paris shortly after his death, but has never yet been done in English. The French book of the operetta was by Henri Blondeau. The American version is by Harry B. Smith, with lyrics by Robert Smith.

Mrs. Louis Kroll, of Atlantic City, a vocal pupil of Oscar Saenger, of New York, has managed with great ability a number of concerts in Atlantic City during the present season. The most important of these were the programs given before the American Academy of Medicine (7,000 delegates), and those given at the Chalfonte, Marlborough-Blenheim and other hotels before 3,000 or more guests. She also had charge of several concerts, orchestral and vocal, at the Million Dollar Pier. Mrs. Kroll is herself a singer of great ability and has appeared in many recitals and musicales during the season.

At the first concert given on board the new German steamer *George Washington*, on July 6, en route to Europe, Dr. Franklin Lawson and his class of pupils took part. Those who participated were Helen Carrington, Helen Kloberg, Mrs. Frederick Zepperlen, Franklin Keller, Harold Howe and Pauline Nurnberger, the accompanist for the entire party. Miss Kloberg has been for three years the soloist of the Ludlow Reformed Church, of Yonkers, and has also been successful in comic opera rôles. Miss Carrington is the possessor of a dramatic soprano, and will prepare herself for opera. She has been heard frequently in concert in New York at the Waldorf, the Astor, and in many private homes.

"The Love Cure" Soon to Open

The first American production of "The Love Cure," by Edmund Eysler, will be in Rochester on August 16. Shortly after it will open at the New Amsterdam Theater, in New York City. This operetta includes a scene that is unique. The story is about a youth fascinated with a prima donna, and to secure the desired effect the stage of the opera house is shown.

Deserter from Band Released

PORTSMOUTH, N. H., July 17.—Charles J. Hartlove, alias C. J. Magness, the son-in-law of Senator Gorman, of Maryland, who since last November has been serving a sentence on the prison ship *Southerly* for desertion from the band attached to the President's yacht, was released to-day.

The Brussels String Quartet is making a concert tour of Mexico.

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SUMMER BOARD FOR A SONG

"American Summer hotels and boarding houses are often the means of helping young musicians to keep the wolf away," says the New York Sun. "Nevertheless, the proprietors in general disclaim any desire to appear as philanthropists, declaring that when engaging musicians they make the deal solely with an eye to their own advantage. The hotel orchestra of from three to twenty or more pieces is no longer restricted to populous resorts, and it is not unusual to hear good singing music in all kinds of hotel parlors, the singers being employed by the management.

"This up-to-date order of things is a godsend, as a member of the Musical Mutual Protective Union expressed it, to hundreds of musicians who find themselves at the beginning of the Summer without a regular engagement and with little or no prospect of earning a dollar for the next three or four months.

"Sometimes as early as the beginning of April many New York hotels and restaurants cut out music from their programs, and this move alone puts hundreds of men out of work. Also the cessation of private and public concerts and musicales leaves hundreds of singers without a job.

"The New York branch of the union referred to has about 5,000 members, including forty women, all of whom are players of instruments, and up to July 1 about 500 of them had accepted engagements to play at Summer resorts. When it is considered that Boston and every large city has its union, representing several hundred musicians, and that a large percentage of these also are booked for Summer resorts, some idea is had of how the Summer hotels figure these days in the musician's scheme of living. Only a partial idea, though, as there are several thousand non-union musicians in New York.

"With few exceptions the union men go to the larger hotels, receiving the usual rate of \$3 a day and board, musicians at popular resorts like Manhattan Beach, for instance, which work them hard, getting usually \$25 a week. Not many of these men will be found in hotels and boarding houses employing one, two or three musicians, who are paid usually much less, and who in the aggregate far outnumber the higher paid musicians. It is these smaller hostleries which, without intending it, often help out non-union musicians, students of vocal and instrumental music who are obliged to support themselves.

"Most of these persons have learned by experience that to hang around New York all Summer on the chance of getting an oc-

casional engagement is about the surest way to remain consistently idle.

"One man who knows says that, provided a man or woman who can play a piano or a violin well is willing to name a cash consideration, he or she need not stop a day in New York after July 1. In estimating the number of musicians in the non-union class employed in Summer hotels and boarding houses he thought that about 50 per cent. get their board only and a chance to earn a few dollars by giving an occasional lesson or by playing elsewhere at off hours.

"Singers are less in demand than players, few boarding houses caring to employ them."

NEW YORK CONTRALTO WHO ALSO PLAYS THE PIANO BRILLIANTLY



AMY RAY

A Contralto Who Recently Made a Great Success at Ocean Grove

Amy Ray, the contralto, who made such a success at a recent concert at Ocean Grove, where the greatest Summer music festivals in America are held, is rather remarkable in that she is as thorough a musician as she is an excellent singer. Miss Ray has not only made an extensive study of the theoretical side of music, but has also studied the piano to such purpose that it was doubtful at one time whether she should develop her playing or singing ability for her concert work. Fortunately for her vocal work, she decided to subordinate her theoretical and pianistic talents and, as a result, displays a musical intelligence and breadth in her singing which can come only from a thorough musical education.

Miss Ray has been a pupil of Oscar

Saenger, Georg Henschel and Julian Norman, graduating from the instruction of the latter to take her place as a concert and oratorio singer of more than average merit. Though, as yet a young singer, Miss Ray possesses an equipment that stands her in good stead. She has at her command French, German, English and Italian, the three former of which she also speaks fluently. Her ability to read at sight and her readiness to undertake difficult parts at short notice are accomplishments which have won much attention for her.

Especially excellent is Miss Ray's enunciation, for of that *bete noir* of so many singers she has made a deep study. This study has enabled her to present programs of *lieder* in many languages with such clarity that no difficulty is experienced in following the text, no matter the technical complexity of the melody. Her voice, which is a deep and full contralto of even and sympathetic quality, is perfectly suited to the rendition of the contralto rôles of the great oratorios and it is in such works that Miss Ray has won her greatest successes. Her repertoire is extensive, and includes all of the greater oratorios sung in America to-day.

RECOVERING LOST VOICES

Jennie Lind Accomplished What Caruso Is Trying to Do

Caruso's confidence in the recovery of his voice is based on his knowledge that many other singers have not only damaged but practically lost their voices and recovered them completely.

The most famous case is that of Jenny Lind, says Henry F. Finck in the New York Evening Post. She was only ten years old when she made her first appearance on the boards as an actress. Four years later she began to sing on the stage occasionally, and at the age of nineteen she abandoned plays altogether, and thenceforth acted in operas only. Soon she became so popular that the directors could not resist the temptation to give her more work than was good for so young a voice. Fortunately, she recognized the danger in time. Realizing that her gifts were only half developed, she made up her mind to go to Paris and study with Manuel Garcia. One foolish thing she did at this moment; she gave a series of concerts in the Scandinavian provincial towns, thus further exhausting her tired vocal organs; but she needed the money this brought her to pay her expenses, and she did not know how near she was to the brink of the precipice.

She found that out as soon as she reached Paris and called on the famous master, with the request that he take her as his pupil. He made her sing some scales and an aria from "Lucia," which she had sung in public nearly forty times. This time she broke down, and Garcia pronounced his crushing verdict: "It would be useless to teach you, miss; you have no voice left."

With tears of disappointment in her eyes she implored his advice. Could he not bring back her voice? He knew that such cases are apt to be hopeless; but he felt sorry for this poor girl, hurled from her Swedish triumphs into the abyss of despair, so he agreed to hear her again in six weeks, if she promised to speak during that period as little as possible and not sing a single note. This she did, spending her time studying French and Italian, and when she returned to him they were both delighted to find that the rest cure had done some good. He agreed to give her two lessons a week, and made it clear to her that it was not overwork so much as a faulty use of the voice that had hurt her. Following his instructions, she soon was able to practise her exercises hours every day without undue effort or fatigue. To a friend she wrote:

"I have to begin again, from the beginning; to sing scales, up and down, slowly, and with great care; then to practise the shake—awfully slowly; and to try to get rid of the hoarseness, if possible. Moreover, he is very particular about the breathing. I trust I have made a happy choice."

She doubtless had made a happy choice. She was soon able to write: "My voice is clear and sonorous, with more firmness and much greater agility."

"It has acquired," wrote a friend who heard her after her training in Garcia's studio, "a rich depth of tone, a sympathetic timbre, a bird-like charm, in the silvery clearness of its upper register, which at once impressed the listener with the feeling that he had never before heard anything in the least degree resembling it."

Wants to Read It in London

PHILADELPHIA, July 1, 1909.

To the Editor of MUSICAL AMERICA: MUSICAL AMERICA is such a delightfully newsy and interesting paper that I feel as if I cannot do without it during the Summer. Will you therefore kindly mail it to me in London, commencing with the next issue?

Very truly yours,
S. WESLEY SEARS.

ARIONS PUBLISH DIRECTORY

Milwaukee Club Plans Comprehensive List of Musicians

MILWAUKEE, July 19.—A directory of all the musicians of Milwaukee is being prepared under the direction of the Arion Musical Club, Milwaukee's leading musical organization. The financial secretary of the club, Mrs. Edwina Kellenberger, has charge of the work, and has issued a letter to musical students requesting the names of their recent teachers and musical engagements the recipients may have had. The future plans of the student are also asked for, and it is expected that the new directory will be an accurate reference book of much value.

The Arion Musical Club, of which Dr. Daniel Protheroe is director, will open its thirty-third season with a concert in Milwaukee's new \$500,000 auditorium on November 29. This big festival event will enlist the services of the Thomas Orchestra, of Chicago, and the Milwaukee Musical Society, as well as the full membership of the Arion organization. The Arion Club will be conducted by Dr. Protheroe, and the chorus of 500 voices will be under the direction of Herman A. Zeitz. Dr. Protheroe's "Drontheim," sung by a male chorus of 200 voices, conducted by the composer, will be one of the important features of the program.

MACBURNIEY IN CHICAGO

New Teacher Opens Studio in Midsummer with Marked Success

CHICAGO, July 19.—Among the recent additions to the musical ranks of Chicago musicians is Thomas N. MacBurney, the baritone and teacher. He was for seven years identified with the University of Chicago, both as student and instructor. After three years of special training abroad he has returned to this city and opened a studio at No. 609 Fine Arts Building.

Already he has a fine class of pupils from as many as six States of the Union. Among this number are four voice teachers, three recital givers, one pupil preparing for grand opera and three holding good choir positions.

Mr. MacBurney succeeded Mrs. Genevieve Clark Wilson in her studio. In the Autumn he will have one or more assistants chosen from the ranks of his more advanced pupils.

Munich's projected Wagner Monument is to stand in the square facing the Prince Regent Theater. Prof. Wadévé has been entrusted with the work.

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